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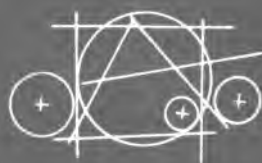
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Heleen S. Robinson

Feb 24<sup>th</sup> 1878.

Mrs C. L. Melrose





G E M S  
OF  
THE CENTENNIAL EXHIBITION:

CONSISTING OF

*Illustrated Descriptions of Objects of an Artistic Character,*

IN THE EXHIBITS OF

THE UNITED STATES, GREAT BRITAIN, FRANCE, SPAIN, ITALY,  
GERMANY, BELGIUM, NORWAY, SWEDEN, DENMARK, HUNGARY,  
RUSSIA, JAPAN, CHINA, EGYPT, TURKEY, INDIA, Etc., Etc.,

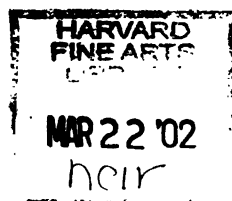
AT THE

PHILADELPHIA INTERNATIONAL EXHIBITION  
OF 1876.

NEW YORK:  
D. APPLETON & COMPANY, PUBLISHERS,  
549 AND 551 BROADWAY.  
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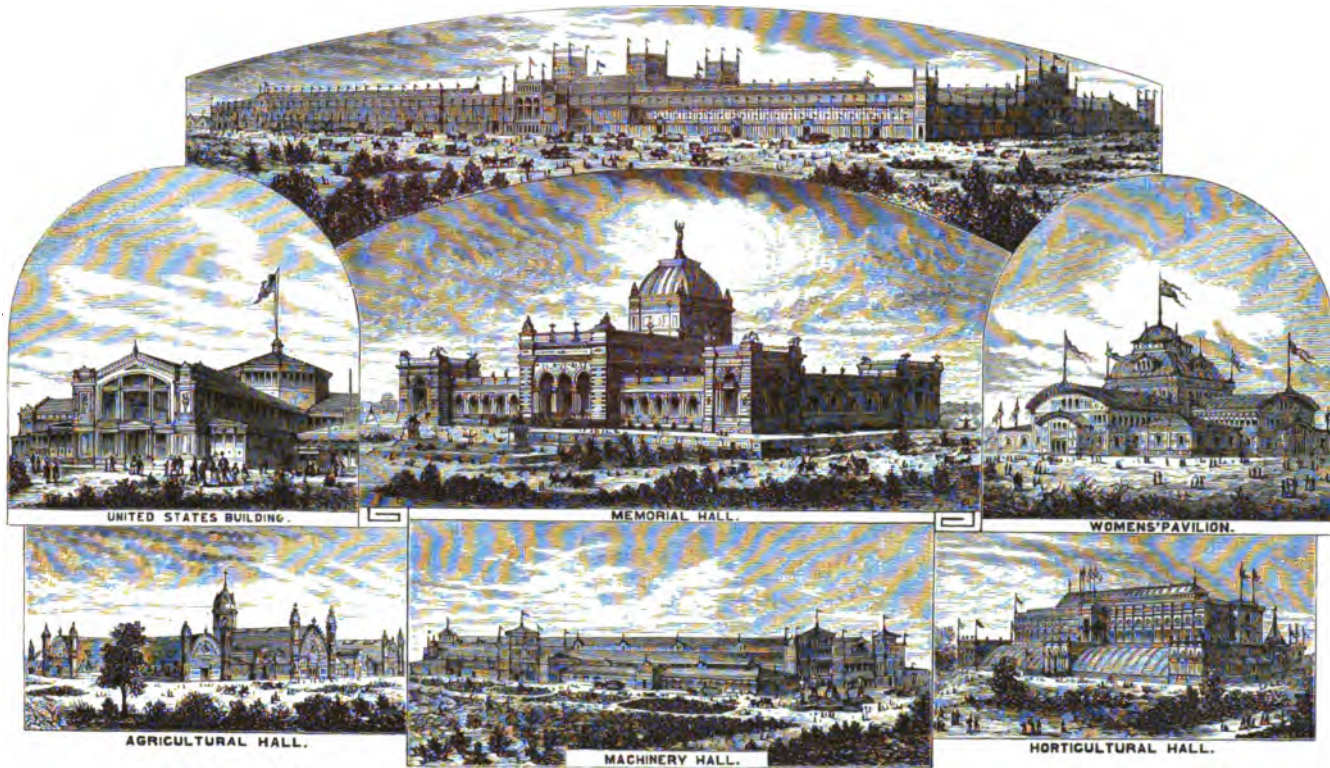
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# G E M S

OF

## THE CENTENNIAL EXHIBITION.



*Exhibition Buildings.*

THE impulses and influences which culminated in the Centennial Exhibition at Philadelphia were manifold in their nature. Dominant among them was a feeling purely national and patriotic—the desire to celebrate, in a worthy fashion, the political birth of the republic. It was thought this could best be done by organizing a picturesque spectacle of the progress of the arts, industries, and sciences. The conditions which nurtured this memorial enthusiasm gave a beautiful fitness of time and place to the celebration. Chief among the cities of the country, as a repository of Revolutionary history and tradition, stands Philadelphia. Here the Continental Congress held its sittings; and here the Declaration of Independence saw the light—a document which shook two continents, and stimulated, if not caused, some of the most striking and dramatic events in the records of the nations. Here was one of the most important centres of the Revolutionary struggle. Here Washington loved to hold his republican court, and gather around him the brave men and beautiful women whose names are household words, or were, till a second and greater war rolled a new wave of names

and recollections over the old. Here, perhaps, shone the most generous and characteristic social life of that olden time; and existence among the upper classes had a certain stateliness and picturesqueness which even the city of the Knickerbockers could hardly rival. Many of the brilliant memories of the camp, the council-chamber, and the ballroom, are indelibly bound up with Philadelphia; and, if other cities have surpassed it in the fierce and hungry competition of modern life, this city has a wealth of historic sentiment and recollection which the lust of money-getting has not dimmed or defaced.

The history of the Philadelphia Exposition evinced an admirable persistence in pushing it through, from its inception to its completion. Local enthusiasm, for a long time, was the sole motive power that drove its machinery. The assistance of the national Government and the sister States was given after a long period of distrust and neglect. This aid, if tardy, was in the end generous and hearty; and the enterprise advanced swiftly toward its consummation. The first recorded suggestion was that of Prof. John L. Campbell, of Wabash College, Crawfordsville, Indiana, who, in a letter to the Hon. Morton McMichael, then Mayor of Philadelphia, urged that the one-hundredth anniversary of the nation should be celebrated by an exhibition of the industries of all nations. This was submitted to leading citizens of Philadelphia, who decided that any action was, as yet, premature. In 1869 Prof. Campbell again wrote a letter, urging the matter with great earnestness, and the idea began to develop itself in a practical shape. Early in the following year the Franklin Institute, of Philadelphia, an institution devoted to the promotion of science and mechanics, took the initial steps by petitioning the municipal councils of the city to memorialize Congress on the subject—asking aid in establishing an international exhibition as the most suitable method of celebrating the centennial. Almost simultaneously with this the State Legislature passed a series of resolutions similar to those of the councils. In February, 1870, the Hon. William D. Kelley was the mouth-piece through which a joint memorial was presented to Congress, asking that an invitation, clothed with official power, should be issued to the nations of the world asking for their participation in the proposed exhibition. For a year the bill proposed by Mr. Daniel J. Morrill, the chairman of the House Committee on Manufactures, was strongly opposed for technical reasons, but finally passed in March, 1871, and received the signature of the President. It was successful, however, at the expense of the appropriation, which had been such a vital part. In virtue of its provisions, foreign nations were officially notified, and the Centennial Commission received existence by the appointment, on the part of the President, of two delegates from each State and Territory on the nomination of the Governors respectively.

The news of the action of Congress was received with wide-spread congratulation and rejoicing, showing that the earlier spirit of somewhat factious opposition had been crushed before a wider thought and an awakened national pride. The first State to



concur officially through its Legislature was New Jersey, and this was quickly followed by similar action on the part of several of the leading Southern States. As the interest in the growing preparations became more wide-spread, city and State delegations from different parts of the United States visited the site of the proposed exhibition in rapid succession, and helped to give practical form to the sentiment of sympathy among the people at large.

The organization of the Centennial Commission was made by the appointment of one delegate and one alternate from each State and Territory, and the selection of the following officers: General Joseph R. Hawley, of Connecticut, President; Messrs. Orestes Cleveland, John D. Creigh, Robert Lowry, Thomas H. Coldwell, John McNeil,



*Memorial Hall.*

and William Gurney, Vice-Presidents; Alfred T. Goshorn, Director-General; John L. Campbell, Secretary; and John L. Shoemaker, Counselor and Solicitor. An Executive Committee of thirteen was appointed, with Myer Asch as its Secretary; and several bureaus of administration, constituted under the following chiefs: Foreign, Messrs. A. T. Goshorn and Myer Asch; Installation, Henry Pettit; Transportation, Dolphus Torrey; Machinery, John S. Albert; Agriculture, Burnet Landreth; Horticulture, Charles H. Miller; Fine Arts, John Sartain.

The organization of the Commission was immediately followed by that of the Board of Finance, under the act of Congress of June 1, 1872. This bill empowered

the latter-named body to raise the sum of ten million dollars, by popular subscription, in shares of fifty dollars each, in which the people of the whole country were invited to participate. The corporators of the Board of Finance consisted of two from each congressional district, and four from each State and Territory at large. The board was organized with John Welsh as President; William Sellers and John S. Barbour as Vice-Presidents; Frederick Fraley as Secretary and Treasurer; William Bigler, Financial Agent; Henry Pettit, Joseph M. Wilson, and H. J. Schwarzmenn, Engineers and Architects; and a board of directors of twenty-two members.

Somewhat less than half of the specified sum was raised by subscription, however; and it became necessary, at a later day, for Congress to supplement the deficiency in part by the authorization of a loan. It is not requisite, for the purposes of this work, to give elaborate details of the further labors of the Centennial Commission and Board of Finance; nor to describe the freshly-recurring difficulties against which they fought so successfully till a victory was achieved.

A brief description of the buildings will be valuable as a permanent record, though at present they are fresh in the recollections of the people. The International Exhibition at Philadelphia was the largest one ever held, exceeding by a few acres of dimension that at Vienna in 1874. The area covered by the Exhibition Building in London, in 1851, the first of the great World's Fairs, was a little over twenty acres; that of the Paris Exhibition, in 1867, forty acres; that of the Vienna Exhibition, in 1874, fifty acres; and that of the Philadelphia Exhibition, in 1876, over fifty acres, exclusive of the various annexes. The exhibition buildings proper were seven in number: the Main Building, Machinery Hall, Memorial Hall, or the Art Gallery, Agricultural Building, Horticultural Hall, United States Government Building, and the Woman's Pavilion. In addition to these were the three annexes—one to Memorial Hall, the Shoe and Leather Building, and the Carriage Exhibit; the various buildings used as headquarters by the foreign commissioners and by the State governments, picturesque in their variety of architecture, and about fifty in number; the restaurants of different nationalities; and various minor buildings. These structures, numbering in the aggregate nearly five hundred, of all sizes, constituted a miniature city on the banks of the Schuylkill, with a separate and characteristic life of its own. The first of the buildings reached on coming from the city, the Main Exhibition Building, formed, with Machinery Hall, the southern boundary, the others being dotted irregularly over the grounds, and offering an agreeable diversity of lines and angles.

The Main Building (in which were displayed the departments of Mining and Metallurgy, Manufactures, Education, and Science) constituted an immense parallelogram, eighteen hundred and seventy-six feet long and four hundred and sixty-four feet wide, covering an area of nearly twenty-one and a half acres. The larger portion was one story high, the interior being seventy feet to the ridge, and the cornice on the



outside forty-eight feet from the ground. Towers, seventy-five feet high, rose at the corners of the building, and in the centre the roof, for a space one hundred and eighty-four feet square, was raised above the surrounding portion; and four towers, forty-eight feet square, rising to a height of one hundred and twenty feet, were introduced into the corners of the elevated roof. At the centre of the longer sides there were projections four hundred and sixteen feet in length, and at the ends projections two hundred and sixteen feet. In these were located the main entrances, which were provided with arcades on the ground-floor, and central façades ninety feet high.

The ground-floor of the building showed a central avenue eighteen hundred and thirty-two feet long and one hundred and twenty feet wide. On either side of this was another avenue, of equal length, and one hundred feet wide. Between the central and side avenues were aisles forty-eight feet wide, and on the outer sides of the building smaller aisles twenty-four feet in width. Three transepts crossed the building, and at their intersection with the longitudinal avenues made nine spaces, free from supports, about one hundred and twenty feet square. The materials used in construction were iron, glass, and wood, and the interior walls and roof were tastefully tinted in polychrome. This vast structure has been purchased since the close of the fair to serve as a permanent Exhibition Building, the leading citizens of Philadelphia having formed an association for that purpose.

West of the Main Building was Machinery Hall, with its north front upon the same line. This consisted of a main hall, fourteen hundred and two feet long and three hundred and sixty feet wide, the annex on the south side being two hundred and eight by two hundred and ten feet. The area inclosed was fourteen acres. The greater portion of the building was one story high, the main cornice on the outside being forty feet from the ground, and the interior height to the top of the ventilators in the avenues seventy feet, and in the aisles forty. There were projections on each of the four sides, and the main entrances were furnished with façades seventy-eight feet high. On the south side were special annexes for the boiler-houses and certain kinds of machinery. The ground-plan of the hall showed two main avenues, ninety feet wide, which at the south end were prolonged two hundred and eight feet beyond the building, forming an annex, which was used for hydraulic machinery. At the crossing of the transept with Central Avenue was the great Corliss engine (fourteen hundred horsepower) that drove the main shafting. This building, almost as large as the Main Building, has also been preserved, the Franklin Institute of Philadelphia having purchased it for the holding of their annual exhibition.

Memorial Hall was erected by the State and city, at a cost of one million five hundred thousand dollars, and was the most imposing and ornate of all the buildings of the great exhibition. It stands on an elevated terrace a short distance north of the Main Building, and is constructed throughout of stone, brick, and iron. It is in

the modern Renaissance style, three hundred and sixty-five feet long and two hundred and ten feet wide, and surmounted by a dome of glass and iron, at the top of which is a colossal ball, from which arises the figure of Columbia. At each corner of the base of the dome is a colossal figure, representing the four quarters of the world, while over the four corner pavilions are mighty cast-iron eagles, with wings outstretched. The frieze around the entire building is richly ornamented. The main entrance is on the south front, and consists of three arched doorways, each forty feet high, and eighteen feet wide, opening into a hall. Between the arches of the doorways are clusters of columns, terminating in emblematic designs, illustrative of science and art. The doors are of iron, relieved by bronze panels, displaying the coats of arms of all the States and Territories. On each front of the building the entrances open into halls eighty-two feet long, sixty feet wide, and fifty-three feet high. These in turn open into the central hall, which is eighty-three feet square and eighty feet high. From the east and west sides of this centre hall extend the galleries, each ninety-eight feet long, forty-eight feet wide, and thirty-five feet high. From the galleries doors open into two smaller galleries, eighty-nine feet long and twenty-eight feet wide. These open north and south into private apartments connecting with the pavilion-rooms, and forming two side-galleries two hundred and ten feet long. A number of smaller rooms are designed for studios. In each pavilion is a window twelve and a half by thirty-four feet, in which is a display of stained glass and glass painting. This magnificent building has seventy-five thousand square feet of wall-space for pictures, and twelve thousand square feet of floor-space for statues; but this proved insufficient for the purposes of the Exhibition, and a large brick building was built as an annex in the immediate rear of the other.

The Horticultural Building, also permanent, stands a short distance north of Memorial Hall: in size, three hundred and eighty-three feet long, one hundred and ninety-three feet wide, and seventy-two feet high to the top of the lantern. It is in the Moresque style of architecture, the chief materials being iron and glass, supported by fine marble and brickwork. The decorations (polychrome frescoes and arabesques, in the Moorish style) are beautiful; and the grace of contour and warmth of color present a pleasing contrast to the severe lines and sober hue of Memorial Hall. The main floor is occupied by the Central Conservatory, which is flanked on the north and south sides by four forcing-houses, for the propagation of young plants, covered by curved roofs of iron and glass, which are a fine feature of the exterior of the building. The east and west entrances are approached by flights of blue-marble steps from terraces, in the centre of each of which is a small open kiosk. Surrounding the buildings are thirty-five acres of grounds, devoted to purposes of horticulture.

Agricultural Hall stood north of the last-named building, from which it was separated by a romantic ravine, crossed by a bridge. It consisted of a nave, eight hundred and twenty feet long, crossed at right angles by three transepts, each five hundred and

forty feet long. The framework of nave and transepts was constructed of slight and extremely pointed Gothic arches of wood. The interior resembled that of an immense Gothic cathedral, but the effect was injured by a multitude of slender and ineffective columns.

The building erected by the United States Government, constructed of wood and glass, covered about two acres, and was devoted to exhibits of the War and Navy Departments, the Indian Bureau, and the Patent-Office. The Woman's Pavilion, opposite the United States Building, was erected by women's subscriptions, and was designed to display their handiwork.

Within the first-named five buildings was collected the finest exhibition of the fruits of the world's thought, as embodied by the world's manual industry, which the series of World's Fairs has yet furnished. In whatever directions foreign nations may most benefit from the Philadelphia Exhibition, there can be little doubt that a very important influence will leave its stamp on American thought and taste from the comparative study of the innumerable objects, lately exhibited, which come within the category of Art applied to household and social life, as distinguished from the fine arts proper. It is in recognition of this fact that this Art-Memorial of the Great Exhibition concerns itself mostly with those art-crafts instead of painting and sculpture.

We begin our series of art-illustrations with an engraving of the fountain executed by Miss Margaret S. Foley, and selected by the commissioners to occupy the centre of Horticultural Hall. The compliment paid the artist by this preference is well deserved, not only from the merit of the work itself, but in view of Miss Foley's interesting and suggestive career as a sculptor. She has gained a wide-spread reputation for medallion portraits, and for several very beautiful ideals in bass-relief, of which "Undine" and the "Girl of Trastevere" are among the most admired.

The fountain here exhibited was originally modeled in obedience to an order from Chicago prior to the great fire of 1872—it being designed, we believe, for one of the public parks. That great calamity prevented the subscribers from carrying out their purpose, and the plaster model remained on Miss Foley's hands in her studio at Rome. When the Centennial Commission was projected, and American artists at home and abroad felt their pride stirred to contribute to this last and greatest exhibition of national progress, Miss Foley decided to execute the fountain in marble and send it to Philadelphia as the best offering she could make to her native land. It represents a graceful and massive vase, crowned with acanthus-leaves, the same beautiful foliage which makes the characteristic ornament of the Corinthian architecture, and rising from a rocky base. On the base are grouped four lovely children, who are supposed to have just discovered this beautiful bathing-place, and are preparing to enter the water, from which spring lilies, reeds, and various water-plants. The most bold and joyous of

them, in the exuberance of his spirits, has seized a conch-shell horn, and is blowing lusty peals through its white throat in summons to his friends to hasten and participate in the joyous sport of the bath, which tempts them. This figure in the view presented by the illustration is partly hidden by the others and the stem of the vase. Two others, a boy and a girl, are evidently preparing to undergo their first experience, and the difference of feeling is admirably expressed in the marble. It is just such an expression of boyish encouragement and girlish timidity as we often see in real life.



*Fountain in Horticultural Hall, by Miss Foley.*

The one, full of eagerness and anticipated delight, reaches his foot down as if feeling for a vantage-ground from which to make the plunge, while he rests an arm on the girl's shoulder as if to protect her from her own fears and persuade her against her own will into the water which invites them. The girl, with her hands clasped on her bosom, shrinks timidly back, the whole attitude betraying alarm and reluctance. The posing of these two figures is exceedingly characteristic, and tells a pretty little idyl. They are well and truthfully modeled, and the whole work shows the conscientious art-

student. The fourth figure, also partly concealed in the view we have given, is well designed and executed, but seems to be accessory in the poetic idea of the group. This fountain was very much admired in Rome before it was sent to America, and has not failed to extort the approval of art-critics in this country. Of its class, it was among the most graceful and striking pieces of statuary at the Exhibition.

Foreign visitors to the Centennial Exhibition, and even the majority of Americans, could not fail to be impressed with the brilliant display in the American department of silver-ware. In this branch of Art American exhibitors contested the palm vigorously with those from abroad. The advance in this country, in artistic work in the precious and other metals, has been most marked within the last score of years, and is indicated in the improved forms and more elegant ornamentation of nearly all articles of use capable of receiving impressions of beauty. It is quite within the recollection of men and women not yet old when the more fastidious of our citizens deemed it necessary to send to Paris or London for any artistically-designed or elaborately-ornamented silver service. Among the many beautiful productions in this art was a large design in silver by Messrs. Reed and Barton, of Taunton, Massachusetts (and New York), that has many artistic claims to our admiration. It is intended to typify the progress of America from its discovery by Columbus to the present day. We append a detailed description of the group, furnished by the designers:

"The landing of Columbus, in bass-relief upon the pedestal of the central vase, expresses the date of the beginning of progress. The vase upon the pedestal represents the present attainment of manufactures, gained under the peaceful dove with the olive-leaf. The surmounting figure of Liberty, standing upon a broken chain, and bearing in one hand a palm of victory and in the other a scroll, is the inspiring genius by which the progress of the four centuries has been accomplished.

"The group marked 'XV Century' represents the primitive state of America. The barren, basaltic rocks, decayed logs, and scattered bones, indicate the want of all ideas of gaining a living from the soil; the serpent, that life is a fight with untamed Nature. The wild-horse, his uncouth rider with his companion on foot and carrying the rudest of Aztec shields, aim to express the fierce courage of the struggle; while the savage mother teaching her child the use of the bow indicates the training considered most important in the wild state of Nature.

"The group marked 'XIX Century' symbolizes the present state of America. The genius of Columbia, bearing the olive-branch of peace in one hand and the *fascies* of just government in the other, clad in the toga of civil life, and sitting placidly upon a spirited steed, yet so gentle as to be led by a flower-wreathed bridle, represents our free and peaceful yet powerful country. Mercury, the swift-footed god of Commerce and Oratory, bearing his peace-giving *caduceus*, and leading the horse of Columbia with a festoon of flowers, symbolizes the guiding influence of Learning, Eloquence, and skillful



Commerce, by which our free government has been led to prosperity; while Plenty, with her cornucopia, significantly appears as her watchful companion. Under their feet spring growing plants, and the wheat-sheaves suggest a flourishing agriculture. The student-group in the foreground, surrounded by symbols of the Sciences and Arts, and



*Silver Piece by Messrs. Reed and Barton, of New York, and Taunton, Mass.*

intent on problems of further progress, indicate that the advance already gained has not yet reached its end."

Of the many artistic silversmiths in the United States, none have gained a better-merited reputation than the Gorham Manufacturing Company of Providence and New York. Their contributions to this department of the Exhibition at Philadelphia were

very noteworthy. The most important of them was the elaborate and well-conceived work of Art bearing the title of "The Century Vase." This piece was executed in solid silver, of sterling quality, and stands four feet two inches in height, with a base of five feet four inches in extent. The design was by Mr. George Wilkinson and Mr. Thomas J. Pairpoint, artists of the company. As the vase tells an elaborate story in its unique



*The Gorham "Century Vase."*

and effective design, we will copy the artists' own description of its different parts, and the meaning they are intended to convey: "The figures of the Pioneer and Indian on the base represent the first phase of civilization, with groups of fruit, flowers, and cereals, the natural products of the soil; the slab of polished granite upon which the pedestal rests signifies the union and solidity of the Government, on which rest the thirty-eight

States; the band of stars around the pedestal above the base, thirty-eight encircling the piece, thirteen in front, represents the present and original number of States in the Union; the group of figures on the left of the vase represents the Genius of War, with the torch in her right hand, while the left grasps the chain holding the 'dogs of war' in check. A shell has shattered the tree, and a broken caisson-wheel is half buried in the *débris* on the battle-ground. The group on the right is a Lion led by little children, musical instruments and flowers strewed on the ground, all denoting perfect peace and security; the medallion in front represents the Angel of Fame, holding in one hand the palm-branch and laurel-wreath, and in the other 'a wreath of immortelles and a portrait of Washington; the medallion on the other side, not shown in the engraving, is the Genius of Philosophy and Diplomacy, with one hand resting on the printing-press and with the other holding a portrait of Franklin; on each side of the plinth is the head of the Bison, the king of the prairie. Having now passed the Revolution and witnessed the restoration of peace, the nation commences its growth, and hence from the plinth the vase arises. The front panel of the vase represents Genius ready to inscribe on the tablet the progress made in Literature, Science, Music, Painting, Sculpture, and Architecture; on the reverse panel Genius is ready to record the advancement in Commerce, Mining, and Manufactures; the figures crowning the vase denote Europe, Asia, and Africa, bringing their contributions to the Exhibition, while the central figure, America, is inviting and welcoming all nations to unite with her in celebrating the triumph of her Centennial." The work, as a whole, is ingenious, well-conceived, and does much credit to American Art, while, being executed in solid silver, the great cost bears additional witness to the zeal of the Gorham Company in this branch of artistic labor.

The large silver centre-piece, contributed by the same company, is designed for the dining-table. The pattern is very elaborate, and richly as well as chastely ornamented. The oblong bowls attached to the standard, or main stem, are intended to hold fruit, while the graceful shells above are for flowers. The latter are held by slender supports, and from them project, on the inner end, scroll-work and leaves, on which rest humming-birds, as if in the act to take flight. Winged Cupids kneel at the base of the stem, filling in spaces which would otherwise be too open and bare to suit the generally rich ornamentation of the piece. The standard itself is plain, except for the light chasing at the top and bottom. The characteristic figure is the Aurora, goddess of the morning, perched on a globe surmounting the standard. One hand raises a great festoon of flowers, while the other tosses back the floating veil from the head, and Cupids blow their trumpets at her feet. The attitudes of this group, surmounting the piece, are light and graceful; and, in the details, the figures are admirably balanced—a feature of great importance in artistic work of this kind. The *repoussé* plaques on the sides of the fruit-bowls represent the subjects of Love and Contentment, treated allegorically by



the artist in a pleasing and ingenious manner. The grouping is spirited and graceful, and the detail-work on the figures of a highly-finished order. The whole piece is gilded judiciously in various parts, and chased specially on the broad band of metal which, so to speak, holds the plaques. The whole work rests on a looking-glass plateau, this style of support being a favorite one with silversmiths, as it reproduces the effect, and adds, by its reflection, very largely to the richness of the *ensemble*. The sides of the plateau are delicately chased with flowers, buds, and tendrils.



*Centre-Piece in Silver, by the Gorham Company.*

Studied as a whole, this silver centre-piece is much to be commended as an art-work. Aside from the mere question of execution, which is admirable, the design is bold, light, and graceful, and the proportions of the various parts of the piece symmetrical. The spirit and naturalness of the figures show a happy departure from the ideas of the Renaissance, which have influenced largely the conceptions of modern artists in silver. With all the superb art-feeling and creative power of the period

which produced such workers in metal as Benvenuto Cellini, Briot, Ghiberti, etc., their forms had something of the stiff and conventional in them, and the school got its greatness from the individuality and force of the gifted carvers who wielded the chasing and chiseling tools. The tendency to imitate is apt to degenerate into a slavish reliance on the past, which misses entirely the spirit of the original, and gets itself warped into a dead, dry formalism. It is pleasant to note in the leading silversmiths of America and England to-day the disposition to work out designs with freedom and

boldness, with no further dependence on the past than what is essentially good and true.

The silver vase which we illustrate, also by the Gorham Company, exhibits great elegance of design and treatment. The style of the work is Etruscan. This is determined not by the plaque, which is Greek in character, but by the general style of ornamentation more specially in the chased work. The shape of the vase is exceedingly graceful; the curve of the handles and the contours of the silver open-work being particularly noticeable. The horns that protrude from the body of the vase, their tips touching the flowers in the scroll-work of the handles, three smaller emblems of the same character also meeting in the rose raised on the neck of the vase, are significant symbols in Etruscan mythology and art, and are found profusely scattered throughout the whole of their sculpture, pottery, and metal-work. It was a general feature of the head-dress of the Etruscan women; worn, also, as an amulet, carved over gates and doorways; and it occurred constantly in their religious rites. In Etruria, as in other coun-



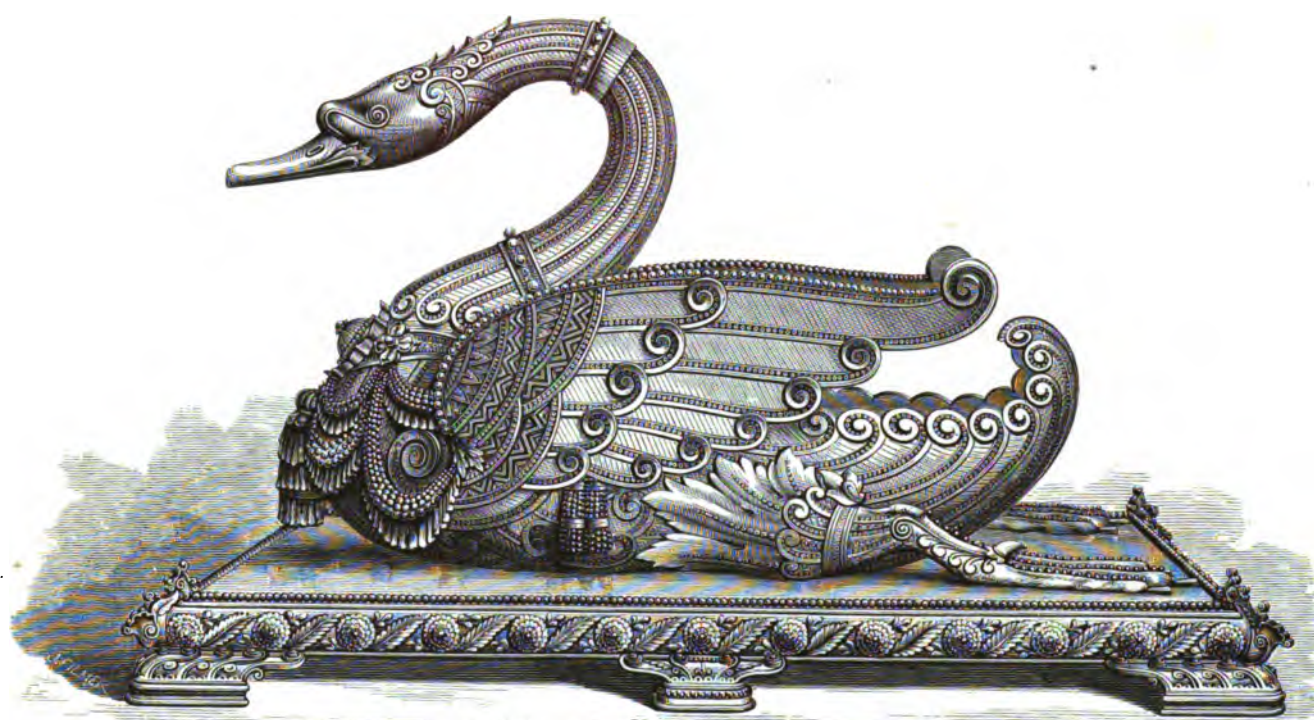
*Vase in Silver, by the Gorham Company.*

tries, it was symbolical of fertility, peace, and prosperity. Its lavish use as a type gives us a favorable idea of the happy primitive condition of the people, of whom we know but little except through their art-remains, and the fact that they impressed themselves powerfully on the Roman nationality which swallowed them up. The horn symbols in the Gorham vase stamp the character of the work. The other ornamentation, partly *repoussé* and partly chased work, while not essentially Etruscan, is sufficiently in accord to meet the demands of that conventional treatment involved in all ornamentation. The



plaque, in *repoussé*, is a richly-wrought shield, allegorizing the genius of Harmony standing by her harp, and attended by a throng of cherubs, that may be supposed to incarnate the musical strains that are swept from the strings. The thought is a poetic and happy one, and is finely worked out in the silver, the proportions of the central figure being peculiarly beautiful for roundness and grace of contour. This plaque is among the most striking and interesting in the silver-work shown at Philadelphia. A monogram adorns the reverse side, and the vase is superbly gilded. It may be remarked that it was entirely wrought by hand.

From the silver-work of Messrs. Tiffany and Co. we give an illustration of an elegant *repoussé* piece in the shape of a swan, designed for a fruit-dish. The



*Fruit-Dish in Silver, by Messrs. Tiffany and Co., New York.*

treatment is purely conventional, and well adapted for ornamentation. It is all hand-work, being beaten up and shaped with hammer and mallet into the model of the figure. The body-ornament, or that wrought in the metal itself, is *repoussé*. A word concerning this style of silver-work will be of interest to those not familiar with art-processes. In *repoussé* work the floriated pattern is penciled on the surface of the object, and then, by means of blunt tools, is hammered outward, not to the form in which it finally appears, but rather in masses that approximate to the design. After the design is raised in this manner to its proper height, the interior is filled with a cement of pitch and resin, which makes a solid foundation for the chaser to work on. The workman, who must needs have an artist eye and hand, goes over the details of the pattern with punches and finishing-tools, and works all the parts into position, shaping and rounding

all with marvelous delicacy. As much beauty of outline and contour can be evolved by the artistic and skillful workman as in bronze-finishing or modeling in clay. The peculiar advantages of this style of silver or gold ornamentation can readily be seen.



*Silver Épergne, from the Meriden Silver-Plate Company.*

It becomes possible to give figures roundness and grace not to be attained by mere chasing, where the edges of the relief are more or less hard and angular. The silver swan does not imitate Nature, but serves as a shape for a great variety of beautiful ornament, not merely in *repoussé* and chasing, but in applied work. It rests on a

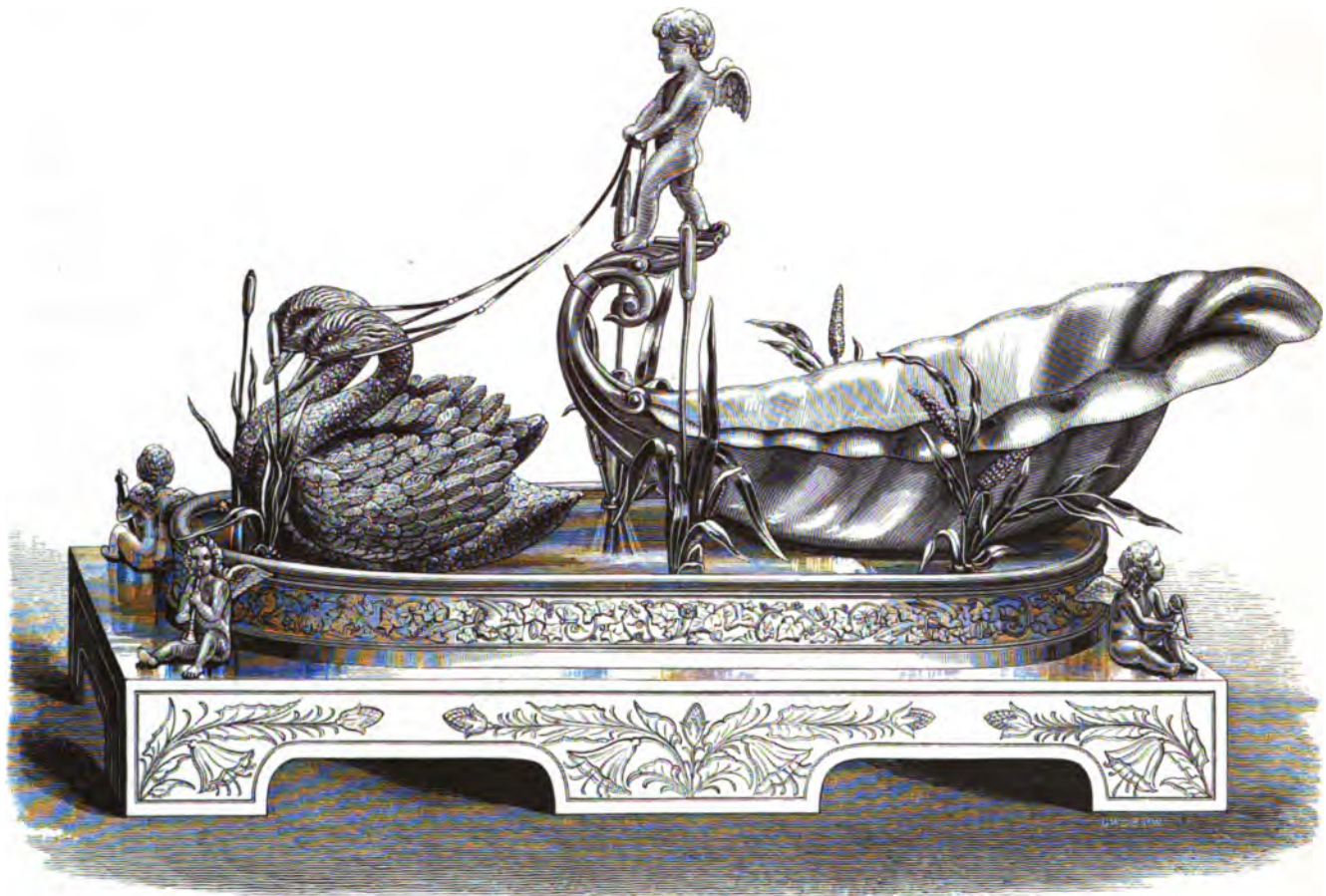
looking-glass plateau, mounted in harmony with the general design, and judiciously tinted with dead gold shaded off in intermediate hues.

American art in silver-work had another happy illustration in the large and elaborate *épergne* or centre-piece contributed by the Meriden Silver-Plate Company, of West Meriden, Connecticut. It did signal credit to American design and workmanship, and was one of the most striking objects of this department of art-manufacture at the Exhibition. The graceful conception of the designer, Mr. John Hill, is admirably worked out, and the ornamentation is of an appropriate and chaste character, the whole of it being what is known as chased and applied work. The general motive of the piece, as may be seen from the engraving, is allegorical; and, though not distinctly typical of the growth of the century in the arts of civilization, its symbolism has a recognizable bearing on the sentiment underlying our centenary. From the centre of the base, which is twenty-seven inches square and four inches in height, rises a dome-shaped pedestal surmounted by a draped figure, supporting a large centre-dish of glass, elaborately cut. Surrounding the pedestal are four figures, symbolizing Music, Art, Science, and Commerce. Outside of these and of the centre pedestal are four columns, but three of which are shown in the engraving, supporting richly-cut glass dishes, similar to the centre glass in design and style. The height of the *épergne* is thirty-eight inches. The artistic effect of this piece of silver-work is heightened by the beautiful and elaborate, though not overwrought, ornamentation of the base, pedestal, and column, with fine engraved work, lightened and varied by sharp yet delicate contrasts of gold and silver. This ornamentation is not often used in silver-plate, but in the present instance it is applied with striking and graceful effect. The draped figure in the centre-piece and the four symbolic figures, like the rest of the metal, are heavily plated, but have their surfaces finished in ivory tint instead of being brightened by the burnisher's tool. The pure, white figures stand out in pleasing and effective relief from the brightly-polished surface. The rich effect of the large oak-leaves in applied work, almost producing the impression of high-relief, and contrasting with the bright surface of the base, is a particularly noticeable feature of the decoration, and lends additional massiveness—a desirable result in the enrichment of the base of the design. The glass dishes deserve special mention, not only for the clear, rich quality of the glass, but also for the admirable finish of the cutting, which evinces skilled workmanship equal to that of the best foreign glass-cutting.

A beautiful design in silver-plate represents an ornamental centre-piece, which was exhibited in the pavilion of the Middletown Plate Company, of Middletown, Connecticut. The name given was the "Barge of Venus," and the novel and striking grace of the design made it the object of much attention at Philadelphia. The barge itself is in the shape of a sea-shell, of much beauty of curve and contour. It is lined with gold, and the outside shows a rich satin finish. Cupid stands on the lofty prow, driving the



swans with golden ribbons, and the well-known American water-plant, the cat's-tail, springs from the water on either side. The figures of the swans and of the driver Cupid are neatly modeled, and, it must be confessed, in the highest degree artistic in their effect. The execution of the feathery coats of the swans is very elaborate, aiming to be natural, not conventional, and imitating very successfully the appearance of the wings and bodies. It resembles the hand or hammered work as executed in solid silver. The plateau or water-surface is in polished glass, and the border is ornamented with a gracefully-executed wreath of laurel. The base is oblong, and is covered with a



*Silver Piece, from the Middletown Silver-plate Company.*

looking-glass plate, and the four little figures at the corners are richly gilded, being designed to represent Music. The sides are etched with designs after familiar American plants. The combination of gilded work, burnishing, and chasing, in the production of this piece, is very rich in effect, as well as harmonious.

In connection with this beautiful piece of work we may say a few words about the originality, grace, and boldness, of American art-work in silver-manufacture, though the "Barge of Venus" perhaps illustrates this not a whit better than our other engravings of silver-ware. No branch of art-manufacture has achieved such results, for some manifest reasons which may be briefly glanced at. Honesty of purpose and execution

furnishes the true basis of Art, for without it Art is flimsy and shallow, debasing public taste instead of elevating it. The enormous production of silver in America has very much widened its application in all the manifold uses of art-manufacture; and, if it has not cheapened the products themselves much, it has extended the taste for and appreciation of the beauties of silver-work as an ornamental feature in household and social life. Silver-manufacture shows its intrinsic worth and excellence as an art-product with a naked fidelity to truth, which removes that liability to bewilderment and bad taste that enables the manufacturers of gaudy and extravagant furniture to impose their inartistic but high-priced work on those who have acquired wealth too suddenly to use it with correct taste and sound judgment. The silversmith—including in this term the manufacturer of silver-plate—is debarred from bad work, and driven to employ the best artistic talent in his wares. The character of the work and the variety of processes by which it is wrought and ornamented give inviting opportunity for the exercise of inventive genius and skilled workmanship. The largely-augmented number of people either wealthy or in good circumstances within the last quarter of a century, and the peculiar availability of artistic silver-work for gifts, have insured a great and increasing



*Silver Soup-Tureen, from Messrs. Caldwell and Co., Philadelphia.*

demand for these wares. The manufacturer is thus stimulated to do the best possible work, and the result is that American silver-ware competes very favorably with its foreign rivals. In the purely artistic products of silver, where beauty is entirely divorced from use and it becomes an end unto itself—as, for example, in plaques and



statuary—American Art has not achieved so much; but, in all the varieties of vessels and table-ornaments now demanded by the cultivated and wealthy classes, the Philadelphia Exhibition gave honest grounds for national pride.

In solid silver we give two beautiful specimens from the exhibit of Messrs. Cald-



*Silver Entrée-Dish, from Messrs. Caldwell and Co., Philadelphia.*

well and Co., gold and silver smiths, of Philadelphia, a soup-tureen and entrée-dish. The former of these, which is exceedingly graceful in shape and ornamentation, is profusely enriched with applied and chased work, representing a great variety of flowers, buds, leaves, and vines, as well as those conventional ornaments which are universally used to fill in otherwise empty spaces. The top of the cover is surmounted by the figure of a lion, and on either side of the body of the tureen is a highly-burnished silver medallion.

The entrée-dish is of hammered or *repoussé* work, and very elaborate in the design of its ornament, which is similar to that of the soup-tureen described above. The use of *repoussé* work in America is becoming very common among the silversmiths, and, though one of the most difficult processes known to the art, the execution is generally admirable. The periphery and the handles, as will be seen, are left rough and uneven, giving a rustic, natural semblance to the dish, as if it were bound and fastened with grape-vine. This pleasing design might have been suggested by one of those graceful flower-plates, made of vine and wicker-work, which are sometimes substituted for more elaborate bouquet-holders. Its special artistic merit is derived from its free and bold yet intelligent study of the forms of Nature and the happy suggestion of rural ornament. The tendency in silver-work design is toward the conventional, and where the difficulties of a close following of Nature, that inhere in the material, can be overcome, the result is highly pleasing.



Among all the exhibits at the great fair, we doubt whether any excited more general attention and interest than the Doulton stone-ware and Lambeth faience.<sup>1</sup> This new and beautiful school of artistic pottery has so many claims on public attention, and the facts connected with its growth will be so novel to the majority of readers, that a sketch of its rise and progress should not be omitted from the description of specimens illustrated in the engravings. In one sense the manufacture may be said to be in its infancy, for only a few years have elapsed since it commenced to take a distinctive rank, the Vienna Exposition having been the earliest occasion of giving it anything like



*Terra-cotta Ware, from Messrs. Doulton and Co., Lambeth, England.*

a general reputation. Since that time there has been a much fuller development, specially in the direction of color, and the results have reached a high degree of excellence.

The business carried on at Messrs. Doulton's works has for a long time been the manufacture of stone-ware, such as is familiar in pots and pans, household jars of various descriptions, and glazed drain-ware. On account of its absolute indestructibility it has

<sup>1</sup> It is scarcely necessary to remind the reader that faience or fayence is only another name for majolica, and is applicable to all the finer sorts of wares which are painted and glazed. The word may come from the small town of Fayence, in Provence, or from the city of Faenza, in Italy, both of which were celebrated for this pottery; just as majolica is supposed to have come from the island of Majorca.

also been utilized for chemical and manufacturing purposes. By successive steps and careful study Mr. Doulton has succeeded in elevating this humble stone-ware into a material for decorative pottery of the most exquisite description. In doing this a rule has been rigidly observed—a rule which gives its special vigor and originality to the work—viz., every piece, in all its stages of manufacture, shall be the direct offspring of the brain and hand of the workman and artist. There is no moulding of shape, no servile copying either of form or decoration. Therefore everything is unique, and never can be exactly reproduced. Every vase, plate, bottle, or cup, becomes an individual expression as a work of Art. The peculiar significance of the Doulton pottery, then, is this marriage of beauty with utility, the manipulation of a common material so that as much beauty of form and color, as much variety of ornamentation, can be attained as in the case of the most delicate and fragile porcelain.

The Doulton ware is an English revival, though on independent principles, of the famous Flemish gray of the fifteenth, sixteenth, and seventeenth centuries. Being a highly-vitrified clay, it is semi-translucent when made thin. The glazing, when laid on, is thin, transparent, and intensely hard, so that it does not coat the finest line or scratch so thickly as to obliterate it. It is for this reason, from an artistic point of view, that it is the perfection of glaze. Every article passes direct from the potter's hand to the decorator's, and the ornamentation which the vase or cup receives is of four kinds, all of which may be combined in the same article. It may be incrustated with raised ornaments; it may be indented with bold lines and patterns; it may have scroll-work, figures, or landscapes, engraved on it by incised lines; or it may be painted in various colors. The whole of this decoration is executed by artists who are trained in the Lambeth School of Art, an institution in many respects like the school of the Cooper Institute in New York. The name of Mr. Sparks, who, until recently, was at the head of this school, will remain indelibly associated with the Doulton faience.

The association of Mr. George Tinworth with the Lambeth pottery is likely to be fruitful of no less splendid results in the fictile art than was that of John Flaxman with the potter Josiah Wedgwood. Mr. Tinworth has been called by a good authority "a sort of Rembrandt in clay; unquestionably the most original modeler yet produced in England." He has found in his peculiar work an opportunity for the unfettered development of his genius, and extorted the unqualified admiration even of the cynical John Ruskin. The terra-cotta pulpit on exhibition at Philadelphia, which, it may be remarked, was entered under his own name, and not that of Doulton, was undoubtedly one of the most striking and interesting art-objects to be seen at the great fair. This work, adorned with Scriptural panels and plaques, would have charmed the eyes of Albrecht Dürer for its boldness and beauty. It is marked by the characteristic colors of the ware, red and buff, with indigo ornaments. The back consists of red terra-cotta alcoves, relieved with groups of white figures. The font matching the pulpit is marked

by unique ornamentation. These are panels, four inches wide by twelve long, showing in *alto-rilievo* Scriptural groups and descriptive legends. The attitudes of the dozen or so figures in each panel are wonderfully spirited and expressive. Among the most exquisite work of this artist in Doulton pottery was a series of panels designed to be framed for mural and cabinet decoration, one being devoted to scenes of childhood from the Bible, "Christ blessing Little Children," "The Shunamite's Son," "The Adoration of the Wise Men," "The Massacre of the Innocents," etc. The visitors at the late Exhibition will scarcely wonder that some of Mr. Tinworth's work in faience has been recently given a place in the Royal Academy in London.

There was also a conspicuous illustration of the application of Doulton ware to fireplaces. This consisted of the whole side of a room with mantel and mirror-frame of yellow terra-cotta, with hand-painted tiles in the panel reaching to the ceiling. The sides and back of the fireplace were of colored and figured encaustic tiles. The hearth was also tiled with richly-variegated encaustic-work, and a parapet of terra-cotta around the hearth took the place of a fender. A charming little clock in brown and indigo, and beautiful vases, plaques, etc., on the mantel, made up a highly-agreeable effect. Noticeable, also, was a mantel-piece in oak, the wood-work serving as a frame for a set of highly-finished Shakespearean tile-paintings, representing *Touchstone* and *Audrey*, and seven scenes from "Midsummer-Night's Dream." Among the uses of painted tiles, Mr. Doulton showed them set in the backs of chairs and cabinets, arranged as table-tops, and adornments for mirror-frames. The Lambeth potteries seemed capable of furnishing anything—from the terra-cotta copy of Bell's "America," originally done for the Albert Memorial, to painting on common glazed-ware. The forms noticed in the first illustration of the Doulton ware give an admirable idea of the spirit and character of this novel school of pottery. The shapes are free and graceful, and the incrustated ornamentation is very rich. This is specially noticeable in the pair of vases with handles, which, though companion-pieces, are utterly dissimilar in style of ornament. The same thing may be said of all the Doulton exhibits, each piece being a unique and characteristic work.

A few words about the methods used in ornamenting this beautiful ware will be of interest to lovers of Art. The incrustation with raised ornaments is mostly effected by the use of whitened clay, which is placed on the surface after it has received its form from an engraved seal or die. Some of this style of ornament consists simply of rows of white dots, made to follow the curves of incised designs or to form borders in relief. But oftentimes the patterns are highly elaborate, representing flowers, complicated forms of foliage, and involved scroll-work. The ornamentation by indented patterns is singularly effective where a high-relief is aimed at. The incised-work is of two kinds: first, the mere cutting on the clay of the outlines of scrolls, arabesques, or other patterns, which form the limits of different colors, or the surfaces to be brought into



relief by the superposition of more clay; secondly, the cutting of figures or landscapes. For instance, a vase slightly hardened so as to allow clean, sharp lines, is etched, through the agency of a fine graving-tool, with the figures to be produced. This is done either on the natural body of the clay or through a surface-clay of a different tint. This method of delineation gives the fullest scope for skillful drawing and for knowledge of form and expression. The coloring of the ware is effected by painting it with pigments, based on metallic oxides, which produce the desired result under the action of intense heat, the colors being used with reference to the modification of tint produced by baking. So remarkable are the effects produced that a collection of Doulton produces a first impression of richness and harmony of color; the individual character, the beauty and sharpness of decoration, coming last to the attention.

The furnace seems to blend the colors so remarkably that it softens hard lines without impairing clearness. Every piece is turned, incised, incrustated, and colored, before it goes to the furnace, and the method of salt-glazing, which simply vitrifies the outer shell of the clay, leaves absolute distinctness of outline and exquisite richness of color. In the two further illustrations of the Doulton terra-cotta ware we give, the reader may see fresh examples of the characteristics of this superb pottery, though of course the color-effects must be imagined. The principal object in the large group is a clock-case, the body of which is finished in a rich blue-and-brown glaze. The top is



*Terra-cotta Ware, from Messrs. Doulton and Co., of England.*

of open-work, with medallions inlaid below it, and winged figures in relief at the sides. The face is intended to be gilded. The vase with parrot-handles and ornamented with lizards, birds, and water-plants, in relief, is one of the most elegant objects in the group, Mr. George Tinworth being the designer. The vase with the swelling neck on the right is decorated in what is called the flowing style. The leaf and stem tracery is

inlaid in the form of seed-pearls of white paste upon a dark ground. The vase on the extreme left, with a handle at the neck, is also an elegant specimen of the art, and ornamented with glazing of buff, blue, and white. The reader, with the explanations given, may trace all the various characteristic forms and styles of ornament in the different figures.



*Terra-cotta Ware, from Messrs. Doulton and Co., of England.*

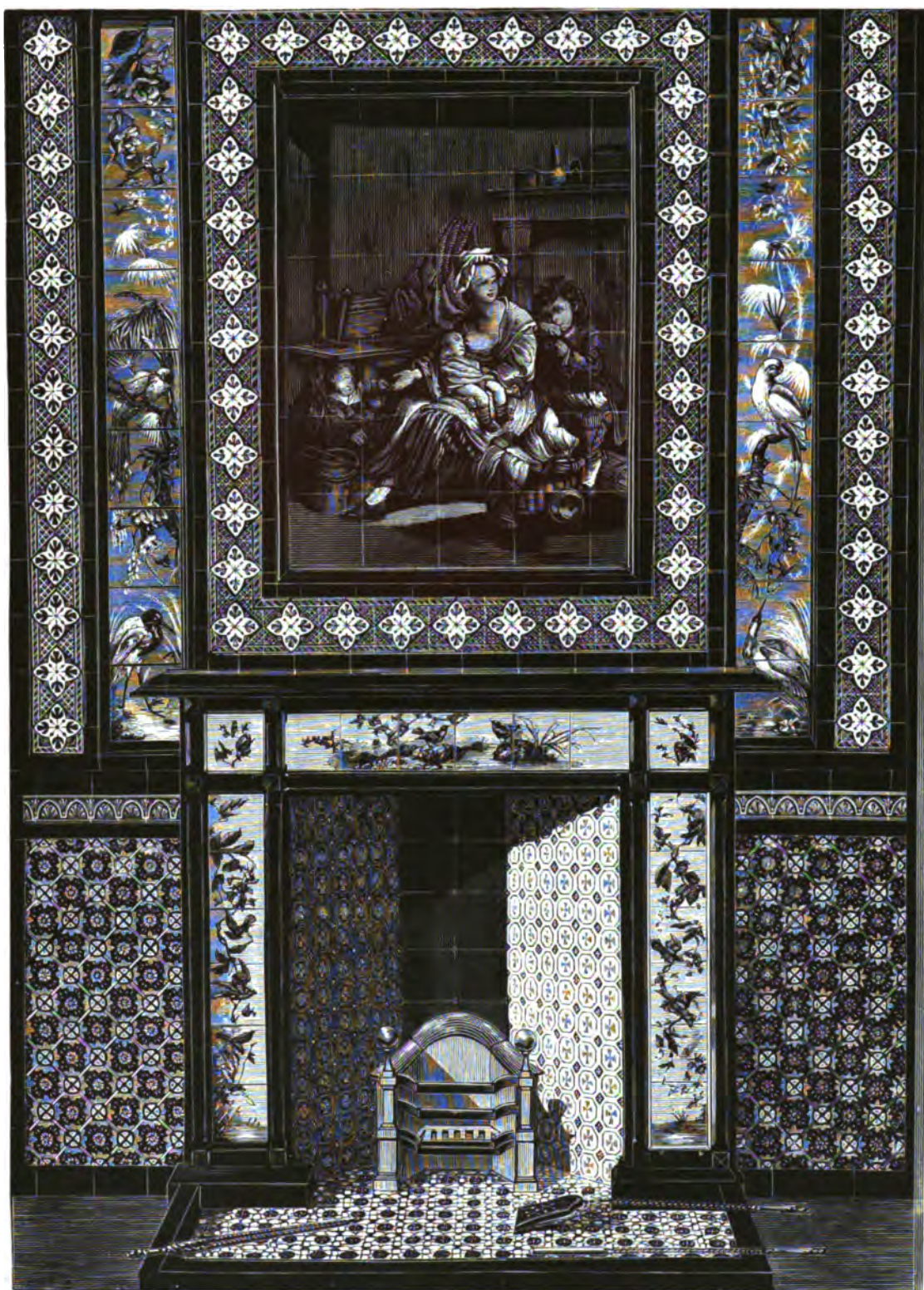
What is more distinctly known as the Lambeth faience, painted under the glaze, is the result of the study of the art-capabilities of a finer quality of ware—a kind of porcelain. The pieces are burned, then painted, then glazed over the color, then sent again to the furnace, but at a less degree of heat than that to which the ordinary Doulton ware is subjected. Several of these vases in the Philadelphia exhibit were of great size. One was decorated with flag-plants in blossom, very naturally treated, the leaves and yellow flowers being richly relieved against the dark-blue background. A dark-blue dish, covered with apple-blossoms, and one on which a sparrow pursues a dragon-fly through a maze of flowers and foliage, were among the more noticeable specimens. From the smoothness of the surface of this porcelain, and the fineness of its texture, the artist is able to paint on it as broadly and delicately as on a well-prepared panel or canvas. For this reason the Lambeth faience, as shown in dishes, vases, and plaques, displays a wealth of delineation in flowers, landscapes, animals, figure-subjects, portraits, etc., almost inconceivable in variety. The value of such a painted plaque is measured simply by the amount of thought and work lavished by the artist.

The importance of this renaissance in English ceramics can hardly be over-estimated



by the Art-critic. The Exhibition at Philadelphia was a revelation to most Americans in this as well as in other respects. The rich possibilities of Art in the manipulation of ordinary clay, as shown in the Doulton ware and Lambeth faience, teach a lesson full of suggestions, and hint of unknown stores of beauty and grace in materials hitherto consecrated to mere utility. It is a great consolation to know that such painting as this is absolutely indestructible. There is no flying of color, no scaling off of *impasto*, no cracking nor decay. The work disappears only by wanton carelessness, and ought to live for ages, a permanent record of the age in which it was created. De Quincey says in one of his essays that a single novel of ancient Greek or Roman life would have given us a deeper insight into both their social and historic life than all the works of their poets and historians. The ceramic remains of the past have been invaluable in their revelations of the otherwise unknown. A striking example of this is found in our own Cypriote collection at the Metropolitan Museum of Art, exhumed by General di Cesnola, and soon to be marvelously enriched by another consignment of antique art-spoils from the same treasure-trove. If the Doulton pottery is further developed to the rich capacities of delineation which now seem not only possible, but probable, they will be wide-spread and indestructible memorials. The problem for Mr. Macaulay's mythical New-Zealander centuries hence will have been solved, and he will not need to content himself with musing from a broken pier of London Bridge. Humor apart, there seems to be a pleasant probability that the poor as well as rich will have in the Doulton ware, as its production increases, access to genuine art-possessions hitherto unattainable but by the one class, and that the love of the beautiful will be taught to blossom in hitherto sterile soil.

Closely akin in nature, and hardly less interesting in an artistic sense, was the large display of ornamental tile-work, embracing many beautiful specimens, the principal contributor being the establishment of Minton, Hollins and Co., of Stoke-upon-Trent, in England. For example, they displayed chimney-pieces as large as a small room, constructed entirely of tiles; figures of birds and flowers; a brilliant picture four feet square, a water-view, with two big cranes pecking at the lily-buds; single tiles with allegorical figures of the seasons; humorous figures and heads of animals, among which are those of dogs celebrated among the canine race, and thus honored with indestructible portraits; tiles glazed and unglazed, printed, enameled, hand-painted, and majolica; and, lastly, the ceramic *tesserae*, which are a good imitation of mosaic. Special attention has been given to ornamental tiles as a feature of household art since the Eastlake revival has excited so much interest by demonstrating how, with slight modifications, the ideas of the past could be adapted in the present to the decided furtherance of beauty and good taste, without trenching on the conditions of comfort, which latter has been the pivot of the modern system of house fitting and furnishing. The indestructibility of tiles may be judged from the fact that the excavations at Pompeii have



*Tiles, from Messrs. Minton, Hollins and Co., of Stoke-upon-Trent, England.*

unearthed apartments where the painted tiles are just as beautiful, the colors as fresh and bright, as they were sixteen centuries ago, when the fated city was in all its glory. The costliness of these gems of the potter's craft of course excludes them from the houses of all but the wealthy, but their wider introduction is sure to follow in America

with that higher cultivation of taste which has received such an impetus within the last ten years. The superb piece of work represented in the engraving illustrates the more elaborate style of tile-ornamentation. It is of rose-face in majolica tiles, the chimney-piece being of oak, and the panels of the jambs beautifully painted with vari-colored birds and landscape. The plumage is brought out with much delicacy of color and outline, and one is tempted to wonder that so much detail can be executed on such small objects, particularly when it is considered that the material is clay.

Above the mantel-piece is a family painting, ably and sympathetically treated by the artist, and of shady-brown colors, all on tile, and in a style thoroughly accordant with the surroundings. The two panels on each side of this centre-piece are beautifully decorated with paintings of birds and flowers in light colors, the borders being majolica tiles in star-pattern. The variety of form and plumage is well indicated by the artist, though the colors used are few. The fender is of black inlaid tile-work, and the hearth of a light and agreeable design, the sides of the chimney being varied in detail, but similar in general pattern to the hearth. The whole work is a mass of tile-ornamentation unexceptionable in its workmanship and judicious in its commingling and contrast of color. It would be difficult to imagine a more rich, warm, solid effect than that with which this chimney and panel piece greets the artistic eye. With such tile-ornaments none but massive, thoroughly-made, and tastefully-designed furniture could be used. The ordinary prettinesses of cabinet and upholstery work would be so discordant as to outrage all sense of æsthetic propriety, and even destroy the enjoyment otherwise to be derived from the beauty of tile-ornaments.

As a further example of tile-work we give an illustration which displays it in such detail as enables one to study its forms and possibilities more carefully. The clay used is of a fine quality, and so careful is it necessary to be that it is bolted through a cloth to secure perfect evenness and fineness of texture. It is shaped and solidified by hydraulic pressure, the surface being afterward smoothed to make it ready for the painter's pencil and brush. The application of the art of pottery to the manufacture of tiles was probably one of its earliest forms, and the process of working very similar, so far as can be guessed, to that in vogue to-day. It is sure that, in the characteristic details of ornamentation, moderns have learned nothing new. The peculiar figures most in vogue now—arabesques, trefoil and cinquefoil forms, scroll-work, delineations of fruit, flower, leaf, and animal forms—may be observed in the early tiles of Assyria, Persia, and Egypt, the probable mother of this as of all the arts. This is owing in part, it may be, to the limitations of Art. The expansion of the possibilities of painting, specially in its expression of landscape beauty, is a characteristic of modern Art. When pottery is used as the material instead of canvas, the limit is quickly reached. The colors must needs be burned in for the most part under the glaze; always, indeed, in the case of tile-work. The effect of extreme heat on the pigments must be a matter of





*Tiles, from Messrs. Minton, Hollins and Co., of Stoke-upon-Trent, England.*

careful calculation, and presents some obstacles not to be overcome. The artist finds himself confined to single forms or detached groups, and cannot let loose his imagination in those larger effects which are open to the fresco and canvas.

Tiles were largely used in the old Egyptian temples, wrought with the mystic symbols and images of their complex Pantheon; and the dwellings of that ancient people were also decorated profusely with these mural ornaments. But the ruins of Assyria and Babylon have yielded the most interesting relics. From the glazed bricks, covered with inscriptions, scholars are beginning to decipher the secrets of the art and history of these mysterious peoples, and fill up the great gaps in tradition and record. Enameled glazed tiles, exquisitely painted, were used most extensively to embellish both exterior and interior wall-surfaces; and not merely the outer surfaces of palaces, but the very walls of cities themselves were the objects of the potter's finest craft. Arabia in the seventh and Persia in the twelfth century furnished brilliant examples of elaborate tile-work; and Damascus, Jerusalem, Cairo, and Constantinople, still have striking exhibitions of this style of Art. The transfusion of Moorish Art into European life that gave birth to modern majolica ware also covered the courts and apartments of the Alhambra with paintings of this description that still ravish the eye of the beholder. The application of glazed pottery for decorating mural surfaces seems never to have taken root in Greece or Italy, where mosaic had established itself prior to the advance of Oriental influence. Even in the most palmy days of Italian painted pottery, when the works of Castel Duranti, Gubbio, Pesaro, Caffagiuolo, Urbino, and Faenza, produced the superb ware which is the delight of modern collectors, nothing of this kind was attempted by potters beyond an occasional flooring till Luca della Robbia exercised his versatile genius in this direction. Germany made great use of tiles for facing stoves and other purposes; and the Dutch tiles, so much used in England during the last century, are well known. But both these were decorated on a false principle, as the artists sought to use pottery as they would canvas. The finest modern work of England and France, excellent alike from the talent of the painters and technical qualities of the manufacture, follows closely the Oriental models, and aims at rich massing of color and delicacy of drawing—in other words, at pure decoration. The work of the Messrs. Minton shone superior to all other exhibits of the sort at the Philadelphia Exposition, and may be cited as showing the highest results in tile-pottery achieved by modern skill and research, though some of the work of the Doulton factory, as well as of other English potteries, was very beautiful.

The Messrs. Elkington, of London, were the only English silversmiths who contributed to the Exhibition, but their works were of remarkable beauty alike in design and finish. Their collection was of large extent, and consisted almost wholly of objects of an art-character—dessert services, vases, shields, plaques, mirror-frames, *tazze*, etc. The decorated dinner and dessert sets were of various styles—Egyptian, Grecian, Pompeiian, Romano-Greek, and Renaissance. They were made either in massive silver or copper electro-plated, in both cases relieved and warmed by gilding; there were also two com-

plete services, consisting of centre-pieces, plateaux, candelabra, and fruit-stands, richly decorated with *champlevée* enameling and gold penciling.

This superb group may be generally characterized as illustrating the three principal classes of *repoussé* work in silver, enriched by gilding and enameling; *repoussé* work in iron, decorated by inlaid and damascened patterns in gold and silver; and *champlevée* and *cloisonnée* enamels. In all of these departments of metal ornamentation, the last quarter of a century has witnessed very considerable advance. But in none is this more noticeable than in the *cloisonnée* enamels, which surpass the Chinese or even the modern Japanese examples of the art, and approximate to the exquisite beauty of the old Japanese, of which this style is a reproduction. The art of enameling on metal is of great antiquity, and never until lately reached any great development in Europe, though still cultivated with moderate success in the East. It is a significant fact, however, that the art of enameling, like that of bronze-working and decorating pottery, seems to be in its decadence among those peoples, where once it flourished so splendidly, since the advent of European influence, say one hundred and fifty years. The Oriental artists appear to have lost the secret of the delicate beauty in enamel-work for which they were once so famous. The best specimens of *cloisonnée* enamel in Japan were made about three hundred years ago, and rivaled egg-shell porcelain in lightness and grace. The process consisted of letting mineral pastes of all colors into designs, made by finest metallic lines and divisions set on a thin base of bronze, iron, or silver,



*Dessert-Piece in Silver, by Messrs. Elkington, of London.*

the pastes being subsequently ground down to a perfectly smooth surface, then polished. These designs were largely geometric and conventional, of infinite variety of forms, but also of natural objects, forming mosaics so minute as to be almost indiscernible in all their intricate patterns by the unaided eye. They were kaleidoscopic in brilliancy and



variety, but with a certain subdued splendor, recalling the low tones of twilight. The peculiar color-effects caused these enamels to be known in Japanese as "star-atoms" and "crushed worlds," metaphors justified by the beautifully balanced forms and tints, held in their places by dividing lines of spun gold, as fine as the filaments of a spider's web.



*Dessert-Piece in Silver, by Messrs. Elkington, of London.*

These exceedingly delicate specimens of old *cloisonnée* enamel are rare in Japan now, though those of a heavier make, combining conventional and realistic patterns in broad, striking masses of color, are not uncommon. In these are delineated dragons and other mythical creations of flaming tints on backgrounds of *lapis-lazuli* or indigo-blues, spring-green, blood-red crimsons, delicate pinks, or dead whites, with geometrical or vegetable borders to correspond, arabesques, and diapers, all blazing with gold either as bounding lines or representing stars in heaven. The exceeding beauty of this enamel stimulated the Messrs. Elkington to reproduce and rival it, if possible, as it offered them an immense field of production in a medium almost imperishable, and of great artistic excellence. As early as 1862, in the London Exhibition, the *champlevée* enamels of this house excited attention and admiration. Not content with their success in a class of work which, when compared with the *cloisonnée* enamel, was easy, they determined to unravel the secret of the old Japanese artists, and by a careful analysis of their colors and mode of working arrived at a result highly satisfactory to themselves and also to connoisseurs and collectors.

The examples of Messrs. Elkington's works given are, first, two pieces of a dessert service, a silver *repoussé* plaque of the same service, a Venetian mirror-frame, and a



*repoussé* dish, entitled "Bathsheba at her Bath." The dessert-pieces are from designs made by Mr. Ladeuil expressly for the Exhibition, and intended to illustrate the process of casting in silver by hand-chasing. They are in iron *repoussé*, inlaid with gold and silver, relieved by exquisitely-chased panels of oxidized silver, and supported on crystal



*Silver Repoussé Plaque, by Messrs. Elkington, of London.*

pillars, delicately engraved with incised and gilt ornamentation. The *tazza* is in *repoussé* silver, with a border of iron damascened and incrustated with gold. The satyr-figures supporting the centre baskets and bowls are beautifully modeled, every muscular detail being developed with delicacy of finish.

The silver *repoussé* plaque is about twenty inches in diameter, and represents a

Pompeian lady at her toilet, with her attendant slaves. The work is said to have occupied the artist two years in execution. The whole of the work is hammered out of a flat piece of silver entirely by hand, and enriched with damascened tracery in gold and silver on steel, being the unaided work of one artist. The exquisite delicacy and finish of every part of this work of art will instantly strike the eye of the reader. The grace and posing of the figures of the group are no less noticeable than the general composition and balance of the picture in silver, wherein the artist has succeeded with the hammer and punch in getting the effects of perspective and drawing as well as if working on paper or canvas. As opposed to chromatic, and derived from elegance of form rather than from surface-decoration, the modeling of the figures is perfect, combining the rare proportions and matchless symmetry of classical form with the grace and *esprit* of the French school.

The Venetian mirror-frame, designed by Mr. A. Willms, is of silver inlaid with gold, the general design being that of a highly-enriched arch, about two feet and a half in height by about a foot and a half in breadth. On the sides are pilasters, supporting the entablature, and continued downward to the panels of the base. The actual mirror-frame is oval, and inclosed within two oval bands, the outer one of silver, enriched with arabesques in *repoussé*, the inner one of steel, bronzed of a dark tone, and most elaborately damascened in gold and silver. As an entirety, it conveys a remarkable impression of solidity, strength, lightness, and delicacy united, while in color it is exquisite in harmony, the deep-toned, warm bronze of the copper serving to throw out with singular brilliancy the silver framework; and the inner band of steel and damascened *repoussé* attracting the eye to the centre by its richness of ornament, which serves as an admirable setting for the highly-polished Venetian glass. The grace and beauty of the figures, both surmounting and ornamenting the base of the mirror-frame, are quite remarkable. The modeling of the forms is as fine as if done in clay, and the softness and life-likeness of effect, from the peculiar texture and color of the metal, very agreeable. It would be difficult to conceive figures more charming in their conception, the boldness and roundness of their contours, and the fitness of their disposition. Every part of the design is filled, without being overloaded; and in all respects the details, while being sufficiently prominent to produce effect, are kept carefully subordinate to the constructive lines. These latter are so arranged in their projection and recessing as to insure a picturesque variety of light and shade. The value set on the dessert service, of which the first two illustrations gave examples, was ten thousand dollars, that of the mirror five thousand in gold. It will be noticed that the ornamentation of these works derives its inspiration from antique classical forms. The Greeks attained absolute perfection in their models of the human figure, and the classical drapery was peculiarly adapted to display the most exquisite curves and poses. In silver-work, where the beauty is derived, so far as the adornment of plaques is concerned, mainly from elegance of form, it is easy



to see why the artist is irresistibly driven to follow the lessons of an art two thousand years old, yet immortal in its command over the admiration of humanity, and matchless



*Venetian Mirror, by Messrs. Elkington, of London.*

in its perfection and simplicity. All art dependent on form must remain essentially Greek in character.



The *repoussé* dish, "Bathsheba at her Bath," is also of silver. In the centre are two female figures, Bathsheba and her attendant at the bath, both modeled with much skill and grace. An Egyptian character is imparted to the work by the architecture slightly indicated in the background, and an ornament impressed with the *scarabæus*, or



*Repoussé Dish in Silver, by Messrs. Elkington, of London.*

sacred beetle. The border is formed with plaques of steel let into the silver, and most beautifully damascened in gold, the damascening being effected by working the designs in repeated threads of the finest and brightest gold. *À propos* of this silver piece, a remark suggests itself as to a slight but clearly-marked difference between the modern

English school of decorative art, both in metal and pottery, and those of the Continent. For example, no French artist would venture to enrich a vase of the Persian or Assyrian type with any but Persian or Assyrian symbols and ornaments; nor to work on silver any figure or line not distinctively characteristic. The art of decoration in English practice does not confine itself to such dividing lines, and often lavishes ornament with a richness and profusion which almost suggest the prodigality of Japanese fancy. This was specially noticeable in the Doulton ware, and, though in a less degree, in the Elkington silver exhibits. This group, which was of large extent, consisted exclusively of art-works, as none of the ordinary productions of trade were shown. It may be assumed that common articles are made of excellent form and ornamentation by this house.

Notwithstanding the exceeding beauty of the works exhibited by the Messrs. Elkington, it is not to be concluded that they are out of the reach of ordinary purchasers. Some of them are very costly, but many of the most beautiful may be acquired by men of moderate means. The process so long identified with the name of the firm makes the most perfect of the works of Art accessible to Art-lovers. For all the purposes of Art—to give pleasure, to refine the taste, to convey instruction—the electrotpe is quite as good as the original in costly metals of gold and silver. There is no difference, except in the intrinsic worth, and that, as compared with the art lavished on the work, is the less important factor of value.

Among all the revelations of national character, as shown in their artistic products, none is more unique and worthy of study than that of Russia. A composite people made up of many races, yet with a most tenacious and vital sense of unity underlying them all; an amalgam of extreme refinement and picturesque barbarity in their social and national customs; more progressive in certain directions than any other European country, yet at heart the most conservative of nations—Russia may be called the hyphen between the Orient and the Occident. Essentially Eastern in taste and instinct, all the freshest impulses of Western art and civilization have been injected into her veins, and the result is no less palpable in her arts and industries than in her history and politics. Let us make a brief study of the Russian exhibits, as grouped in our illustrations, and find an indication of this. Art, in a country like Russia, which is made up of such radical extremes of wealth and poverty, may be expected to show its most characteristic products in very costly and valuable articles. This is specially illustrated in bronzes and silverware, a department which, for peculiar and striking forms, eclipsed all similar ones at the Philadelphia Exhibition. Unlike other schools of Art-work, the Russian has borrowed nothing from the classical or mediæval types of taste, but has wrought out from itself with astonishing originality. With the exception of an occasional trace of Byzantine influence, an historic tradition dear to the Russian heart, everything seems novel and





*Russian Bronzes and Silverware.*

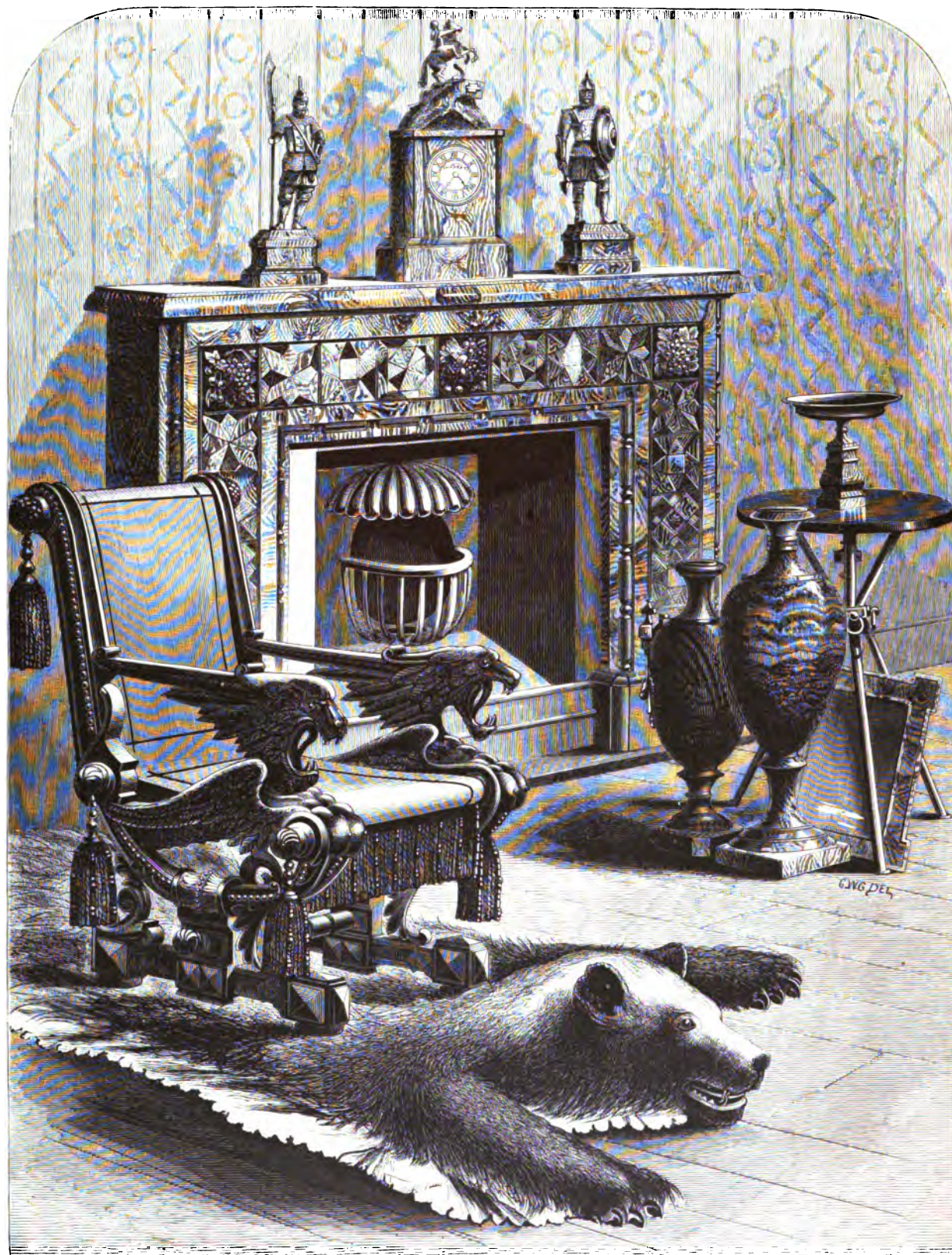
indigenous. Dexterity in the working of gold and silver has been immemorially the gift of the Oriental peoples, and the land of the Czar seems to be the natural heir to this



beautiful craft. *Repoussé*, chasing, and applied work, and all the different styles of enameling, are used with a skill not surpassed. To these the Russian workers in the precious metals add a method of ornamentation equally novel and beautiful. This is the imitation in white silver of the Russian napkin, with its colored border, appearing to be thrown carelessly over the plate. The threads are worked out with such faithful minuteness that one can almost count them. They might easily be mistaken for real fabrics. They sometimes form the covers of punch-bowls, sometimes are carelessly tossed over fruit-dishes and salvers, and the same method of ornament is even applied to such common articles as preserve-jars. The ideas of form are no less good and graceful than the ornamentation is novel, to prove which the reader has but to glance at the engraving of silver-work. There are several superbly-wrought *plaques*, and much of the enameling on both gold and silver was worthy of Japan itself; but interest was naturally concentrated on those forms of Art so peculiarly and characteristically Russian: silver vases, pitchers, chalices, and beakers, wrought in *repoussé*, with scenes from Russian life and history, dating back to the days of Ivan the Terrible, who with all his ferocity was a sort of earlier Peter; or bowls and salvers decorated with original and striking ornamentation. Not less interesting than the silver-work were the bronzes, also representative of peculiarly national ideas and customs. A glance at some of the picturesque groups, reproduced by our artist, will justify terms of warmest admiration. The Russian *mujik* and Cossack, in the most characteristic phases of their lives, are embodied with astonishing breadth and vigor of modeling. Here we have a maiden and her lover mounted on horseback, and evidently on very confidential terms; then two horses laden with warlike accoutrements, one of which has lost his rider—the accident of a recent battle-field. Another is a group of a Cossack hunter, shooting from the top of his horse; and again we have a charming little *genre* piece of children riding in a rude cart. These are but specimens of a large number of similar pieces of bronze, which were shown at Philadelphia, illustrating peculiar phases of Muscovite life, that avert the attention alike from boldness of idea and ability of execution.

Even more attractive to the masses of visitors was a peculiar Russian industry, the manufacture of the ornamental stones found in the Ural Mountains, malachite, jasper, and *lapis-lazuli*. The former of these, which is a copper salt, and to be classed properly among the precious stones, was shown in some beautiful examples of ornamental work. The beauty of the material is such that it actually outshines the most finished and tasteful work that could be put on it; so that a more marked infusion of imaginative treatment in the chimney-pieces, vases, and other decorative forms shown, was not missed, in the admiration of the beauty of the stone itself. In one or two cases, indeed, the effect was marred by bad treatment; as, for example, in the most costly of the chimney-pieces, priced at six thousand dollars, where the elegance of the malachite itself was vulgarized by the party-colored pattern of vulgar Ural marbles, with which it was





*Selections from the Russian Exhibit.*

inlaid. There were many beautiful and varied specimens of malachite work, the material having no rival for the art-workman except, perhaps, the Mexican onyx, or *tecali*.

The more ancient art of Russia was exemplified by some curious filigree and enamel



work of Byzantine type, strongly resembling the early Christian style of Rome. The Oriental strain of Russian feeling cropped out most palpably in the gold and silver embroidery-work in metal, and in the fine bronze groups and *repoussé* representations in silver there seems to be the most genuine national feeling—the new Russia as modified from the old. The revived taste for national forms and ornamentation, which has become a passion with all classes, is a comparatively recent outgrowth, having its tap-root in the Panslavonic idea, which is now moulding politics and society as well as art. This exalted idea of the future of the Slavic race seems to run riot in art-forms, and threatens to entirely obliterate all love of the classic, Renaissance, and modern European art. And yet its peculiar manifestations, the Russians themselves admit, do not date farther back than 1851. At the Exhibition of that year, Russian art seemed in all its forms to be essentially barren, displaying for the most part crude and soulless imitation. The French and English critics pointed out this fact, and dwelt on the artistic sources of originality in Russian life, which had been ignored. Whether it was these hints and reproaches, or the fresh sap of the idea of Slavonic unity and domination, that just then commenced to stir through all the pulses of Muscovite life and longing, there seems to have been shortly after this a genuine Art-Renaissance of their own, strictly national and characteristic, that recalls, though in a different direction, the intense and ardent movement which culminated in the splendid poetry of Pushkin thirty years ago. The art-objects illustrated in the engravings exemplify Russian taste and sentiment admirably; the least characteristic, perhaps, though full of artistic beauty, being the ebony chair on the bear-skin rug, with its nondescript monsters and purely conventional treatment. Russia had reason to be proud of her fine showing in art-manufactures, for nothing certainly at the Exhibition better merited attentive and careful study, whether as giving an eloquent glimpse into the life and aspirations of the people, or in the light of artistic workmanship.

Fate has linked Russia and Turkey together in hostile relations, and in modern history there is no more picturesque example of contrast than in that of the two peoples, who for the last two hundred years have scowled at each other from St. Petersburg and Constantinople. In the one case, we see an example of patient progress and self-evolution hardly to be matched; in the other, a fatal and obdurate immovability, a character steeped in Oriental barbarism, from pasha to peasant, in spite of the mask of European polish which slightly veneers life among the upper classes. Napoleon's stinging epigram on Russia would have been far more aptly applied to her Mohammedan rival. The Turkish display of those products which represent the artistic phase of national development gave a significant commentary on the place of Turkey in modern history. This people can hardly be said to have any native and organic art of its own. Essentially a barbaric exotic, planted and intrenched on the shores of the Bosphorus by rude





*Selections from the Turkish Exhibit.*

military force, Turkish ideals of artistic form and decoration have been essentially Persian or Arabic in character, slightly modified by the Byzantine traditions which they trampled

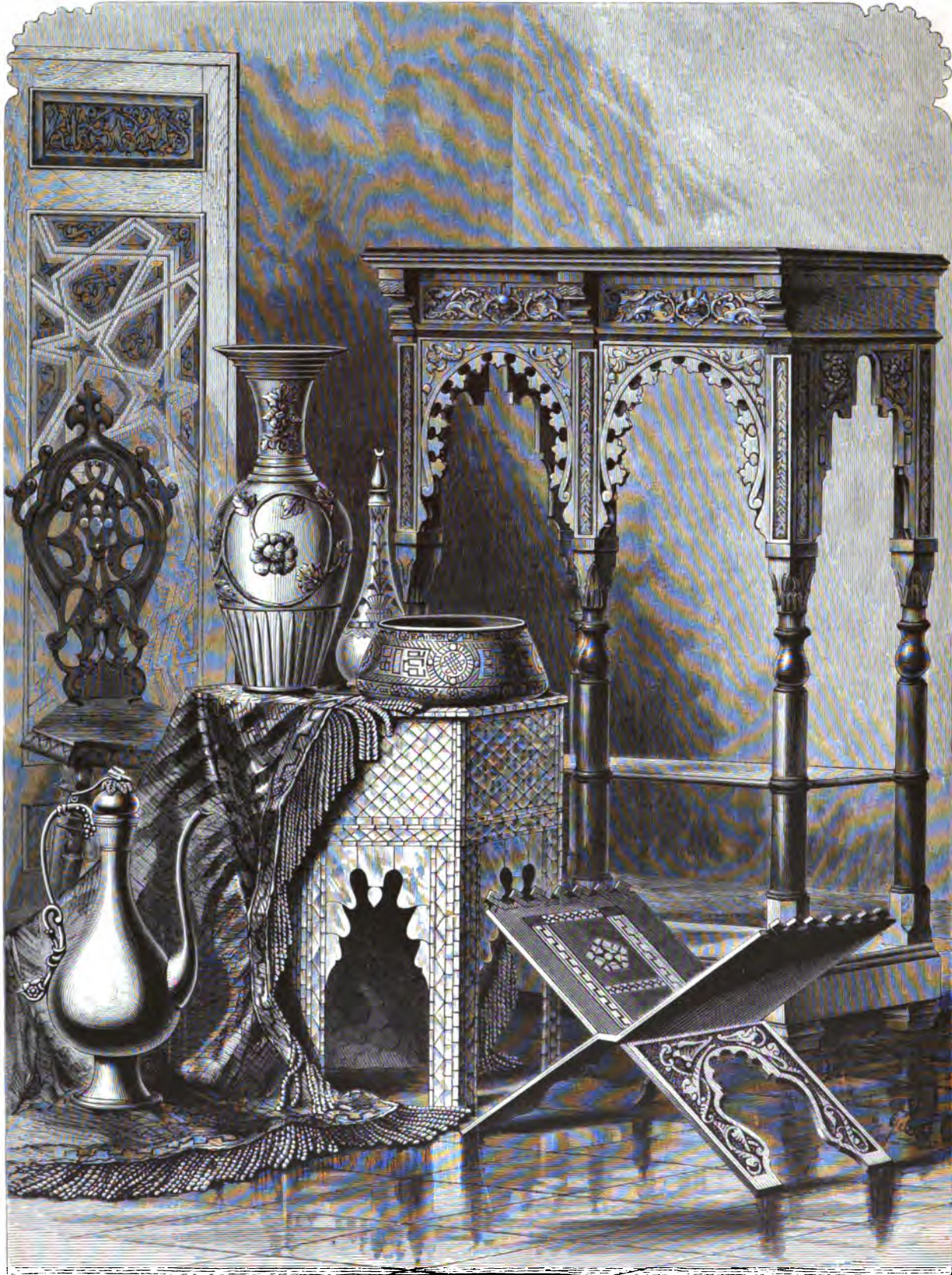


in the dust. Their Orientalism in art is imitative, a question of mere affinity in race and religion, not a natural growth. The healthy, creative activity indispensable to art-growth is alien to the possibilities of Turkish society. As a consequence, we have forms and fabrics whose near kinship to those of Arabia, Egypt, and Persia, hardly permits any fine lines of distinction.

One of the most striking and characteristic features of the Turkish exhibit was its collection of arms, offensive and defensive, viewed not merely as weapons of war, but as products of quaint and beautiful art-workmanship. These were for the most part richly inlaid with gold and silver, or damascened in complex and graceful forms. A sword and battle-axe of ancient pattern, made of the finest Damascus steel, and beautifully ornamented with enameled work and chasing, were weapons fit for Saladin or Bajazet. The antique firelocks were also fine examples of old work in ingenious decoration. In some of the higher phases of the decorative art, the Turkish department, it will be observed, was by no means deficient. The vase-like coffee-pot, with handle and spout, was of light-colored bronze in *repoussé*. The figures ornamenting it were graceful and symmetric, and the shape of the vessel itself was admirable. The designs were inlaid with gold, and the ornamentation might be regarded as a fine piece of early art-work. The height of this coffee-pot was about fifteen inches. A still more beautiful object may be seen represented in the high vase, also of bronze inlaid with gold, and exquisitely enameled. This was one of the most striking objects in the Turkish exhibit, and was peculiarly noticeable for the involved and very rich character of the ornamentation, every particle of space where the artist's tool could be used having been utilized. In pottery the showing was not specially remarkable, as the art which flourished so splendidly in ancient and modern Persia got but a slight foothold in Mohammedan Europe. The few vases we show in the illustration are, however, shapely and tastefully decorated, though not worthy of comparison with the admirable specimens of ceramic ware with which other departments of the Philadelphia Exhibition were rich to repletion. A word must not be omitted *à propos* of the checkered work in ebony and ivory, in which all the Orientals have great skill. The honest and perfect workmanship, the *bizarre* yet pleasing effect in decoration made by various articles in this style, could hardly fail to attract and interest the curious. Taken as a whole, the Turkish court, though not deficient in many articles which would interest the art-connoisseur and the antiquarian, and in a few special directions even objects of rare beauty, was not of such a character as to stimulate more than a passing æsthetic interest. Our readers will receive the most favorable notion of its artistic excellences from the picturesque grouping in the engraving.

Egypt looms into our view the oldest and yet the youngest of the nations, so in one sense it is almost an anachronism that she should have inscribed on the lower panels of her sombre arched court, "The oldest nation on the earth sends her morning greeting

to the youngest." The Egypt which the whilom visitor at Philadelphia saw was not the oldest, but the youngest, of peoples—a people who have just commenced to take their first halting steps in modern civilization under the leadership of Ismail Pasha. There is



*Selections from the Egyptian Exhibit.*



a certain magic in the name and history of Egypt which the modern mind overcomes with difficulty. The mystery of its beginnings undeciphered, before the combined accident of the discovery of the Rosetta stone and Champollion's genius furnished the clew, not yet traced to its final goal; the solemn majesty of its ruins, cyclopean in their dimensions; its intimate association with the early growth of the arts and sciences, invest it with an interest peculiarly deep and stirring. This historic value, and the enlightened sympathy of the present ruler with Western ideas, would naturally excite expectation to find in the Egyptian department of the Exposition an *ensemble* of unusual interest and attraction. In both the Paris and Vienna Fairs the Egyptian exhibits were remarkably picturesque and suggestive, as illustrating both the ancient and modern civilizations of the land of the Nile. Not so, however, with their recent contributions for the most part, as the feeling was one of decided disappointment among those who had measured their hopes by the past. Instead of mystic-lettered obelisks and solemn gods and kings, more ancient than the Mosaic Pharaoh, with straight-lidded eyes and faces full of eternal patience, a single plaster bust of Rameses II. and a few photographs of ancient ruins filled the tale which it took thousands of years to write in history. The sole interest of the department related to the Turco-Arabic element now dominant in Egypt, and there was but little to remind us that this name is one of undying interest in the history of civilization.

The group of objects in the illustration very fairly represents the general art-character of the Egyptian exhibit. The ebony stand in the background is ornamented with trefoil carvings and quaint tracery, cut with much skill and delicacy, but with nothing specially significant in its art-character except carefulness and beauty of workmanship. The chair, however, also of ebony, is peculiarly graceful in design. The carving of the back is extraordinary for the simplicity yet free detail of its treatment. The curves are bold and free, and we see in the ornamentation a very close imitation of the natural forms of leaf and flower. This style of carving in wood has attained great perfection in some of the Oriental countries, a fact somewhat strange, as the varieties of tree-form and foliage in the regions where this kind of ornament has most flourished are by no means such as would seem to conduce to their reproduction in Art.

The Arabic door or panel (for it might be either) is perhaps the most characteristic feature of the group. It belongs to what is known as the block-pattern. The parts that seem to be cut in relief are movable blocks, very dexterously fitted in grooves, but giving a bold and solid effect. The blocks themselves, of quaint and irregular shape, are ornamented with involved and curious tracings, that seem to grow out of the merest vagary of the designer's fancy. This style of door is a favorite one in what may be called the household art of the Arabic peoples, and is reproduced in many of the photographs of street-scenes in Algiers, Morocco, and Cairo, with which people in Occidental lands are more or less familiar. The carved settle, in shape something like a garden-

chair of the period of the European Renaissance, is unique, and beautifully ornamented with inlaid ebony, ivory, and mother-of-pearl. The superb stand, constructed of ivory and mother-of-pearl blocks, which is seen in the engraving supporting two vases and a brass receptacle for living plants, was one of the most striking art-objects in the Egyptian exhibit, and sold for a large price to an English visitor. The specimens of pottery which are seen were worthy of special notice, the large vase being of an exquisitely delicate blue, which is the despair of modern potters. The flower and leaf incrustations, for delicacy of modeling, were no less worthy of remark than the surpassing beauty of color in the body of the vase. Chief among the modern art-manufactures of Egypt are saddle and camel housings in gold cloth and embroidery. The richness and ingenuity of these were exemplified at Philadelphia in the luxuriance becoming their Eastern origin, and lent the prevailing tone to the Egyptian court. "The trampling and drum-beats of conquest after conquest," to borrow the noble rhetoric of Sir Thomas Browne's "Urn-Burial," have swept over the land of the Nile and obliterated all traces of art-culture, except the time-defying monuments of an ancient race and the somewhat effete civilizations of the last Arab conquerors. What the end of newly-inspired Art may be, when the khedive shall have consolidated his people and finished the hard work of the pioneer, will be an interesting problem, for such a result must come up as a flower from well-organized and diffused industry.

The history and development of the potter's art in England is one of much interest, and involves a world of curious facts. It was in much repute from the earliest times, and struggled gradually upward till ceramic work, in the days of Queen Elizabeth, assumed an important place among British industries. It was not, however, till the early part of the eighteenth century that pottery commenced to take a decidedly artistic form, and the Staffordshire potteries then produced wares which have since been eagerly in demand by all the collectors throughout the civilized world. To-day these art-factories employ one hundred thousand operatives, including some of the finest art-talent of England. The most vital impulse to beautiful form, color, and ornamentation, among the island potters, was given by Josiah Wedgwood, who occupies the same relative place in English ceramic art which Bernard Palissy does in the French. His productions both in majolica and porcelain contest the palm of excellence with the most exquisite products of France, Germany, and Italy. This was before the days of Art-schools and that mania for æsthetic culture which is now deeply leavening the somewhat prosaic and inflexible Anglo-Saxon mind; but the genius and resources of one man, calling to his aid the most capable auxiliaries that could be obtained in the way of clever modelers—such men as Hackwood, Haskins, Parker, Stephens, and Flaxman—developed the most artistic capacities of the potter's craft. The fruits of Wedgwood's ingenuity and knowledge have been of incalculable value in the ceramic art. He not only improved the

common ware by the invention of new glazes and enamels, and devised fresh combinations of material and styles of coloring, but showed the wonderful capacity of the materials at his command in the execution of medallions, plaques, and cameos. One



*Porcelain and Earthenware, by Messrs. Brown-Westhead, Moore and Co.*

tea-set of cream-ware of a delicate saffron-color, ornamented with views of English noblemen's seats in purple cameo, was purchased by the Russian Empress Catherine for three thousand pounds sterling. Wedgwood reached his period of artistic perfection in



1783. Previous to this time the grounds of ornamental ware were colored in the body, and a jasper wash employed only for cameos. But the great potter then learned to



*Devonshire Terra-Cotta Ware.*

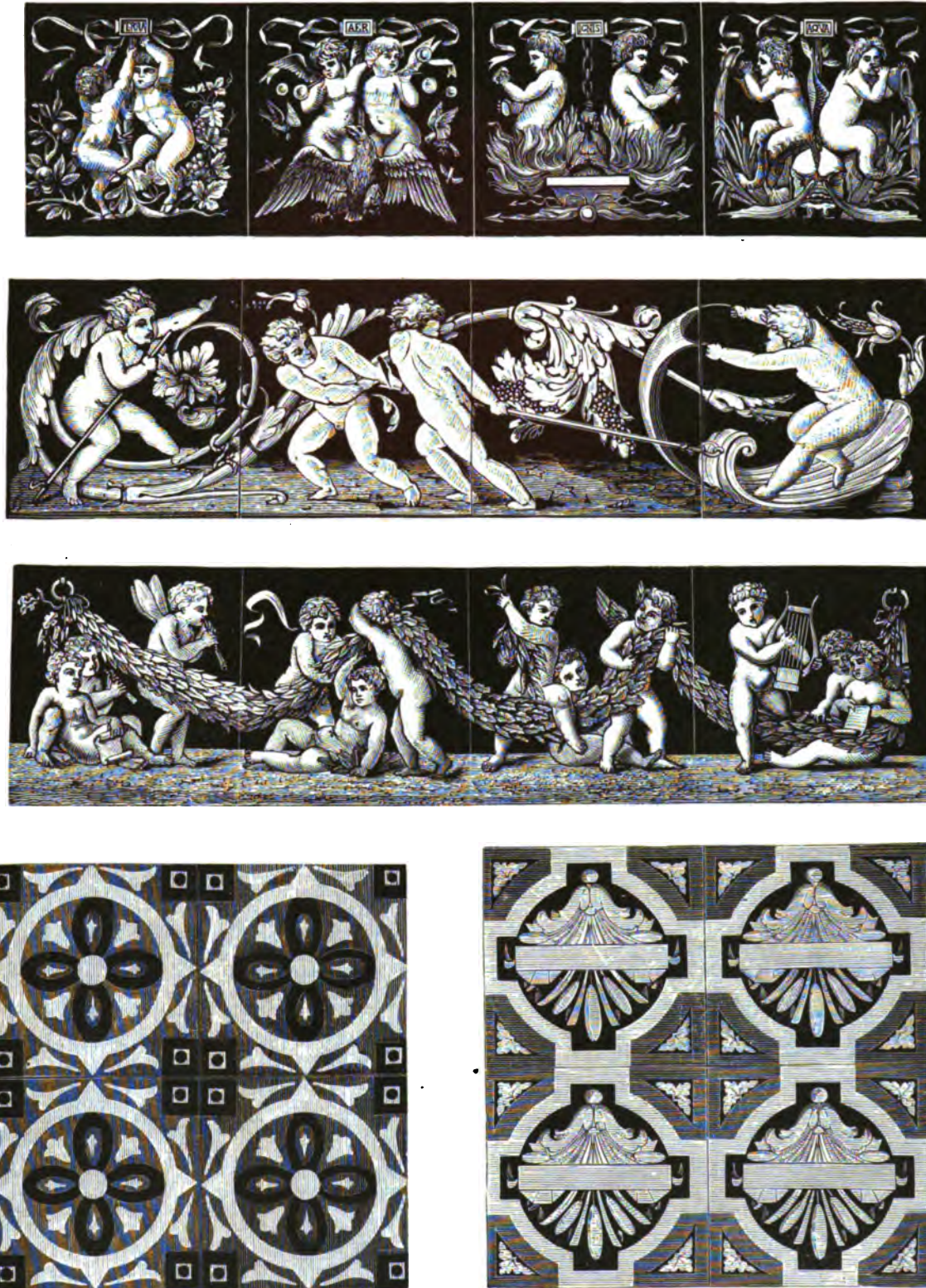
make white jasper coated with a yellow-jasper dip, and produced from that date those perfect works of Art which leave little to be desired in form, color, decoration, and



*Devonshire Terra-Cotta Ware.*



general effect. The immortal bass-reliefs modeled by Flaxman, "Apollo and the Muses," "The Dancing Hours," "Apotheosis of Homer and Virgil," chessmen, Cupids, and chil-



*Tiles, exhibited by Messrs. Brown-Westhead and Co., of Staffordshire.*

dren, frequently appeared on beautiful vases, large tablets, and delicate cameos; and new subjects modeled by the finest sculptors at home and abroad were introduced.

The celebrated copy of the Barberini or Portland Vase was made after three years' labor on it. His productions of celebrated men in basalts, of lovely drinking-cups and tea-sets, and ornamental jewelry of every description in many-colored jasper, were almost endless.

The English potters have since kept up the reputation of this great name by their splendid emulation of purpose in producing Art-work. We have already spoken of the new ware known as the Doulton stone-ware and Lambeth faience, which consists mostly of articles of utility, to which the hand and mind of the artist have given beauty, and we will now say something of English pottery in general at the late Philadelphia Exhibition. The more recent manufacturers have improved form rather than material or color, and it cannot be claimed that England, except in a few special instances, shines in the finer porcelains. Her exhibitors, however, at our great fair, covered a wide range of ceramics, and did more to show the possible applications of clay in Art-manufacture than any other country. They not only illustrated their ability to build, furnish, and decorate a house from portico to attic, to drain the lawn with pipes and cover it with statues and fountains, but they even assumed to expel paper from the parlor-wall, and substitute for it exquisitely-cut medallions and enameled tiles, where all the splendors of the painter's and the sculptor's arts should be illustrated. For example, scenes from "As You Like It" and "Midsummer-Night's Dream" were consigned to the safe keeping of an earthen tile in colors that could hardly fade or decay throughout all time.

Among the representations of high art in fictile ware, Daniell and Son, of London, exhibited some superb things from the Minton and Coalbrookdale potteries. Principal among these was the Prometheus Vase, almost four feet high, of rich turquoise-blue body. The imitation of chained figures in scale-armour, which made the handles of the vase, was so wonderful as to defy casual examination as to whether the material was metal or clay. There were a variety of vases of the pure Greek shape, modeled after those in the English Museum, and exquisitely decorated; as, for example, with figures emblematic of fire and water, and a race of the three Graces, with Cupid cheering them on. All these figures were most gracefully moulded, and seemed to glow with life and movement. A favorite style of decoration with these exhibitors seemed to be the *pâte sur pâte*. The peculiarity of this ornament is, that the figures are painted on the body of the porcelain with liquid china, which, after firing, becomes either semi-transparent or opaque, according to the thickness of the layer. In this process the nicest skill is indispensable, for even a slight mistake cannot be remedied. In some cases the natural clays of various colors are laid on separately before firing, and *pâte-sur-pâte* figures are added for decoration, necessitating a fresh recourse to the furnace. Many of the medallions and cameos exhibited by this firm were also very fine. But little inferior to them, however, was the exhibit of Brown-Westhead, Moore and Co., in the adjoining court,



which embraced almost everything that could be made of china and earthenware. This collection consisted mostly of articles for daily use rather than of purely ornamental objects. A few of these are shown in our first illustration of English porcelain (page 47).



*Pottery from the Royal Works at Worcester.*

Their admirable finish and beautiful painting give them a decided rank as works of Art. The centre column in the engraving contains examples of drawing-room and boudoir *jardinières*. The first is a basket of beautiful design and tasteful gilding; the next is a



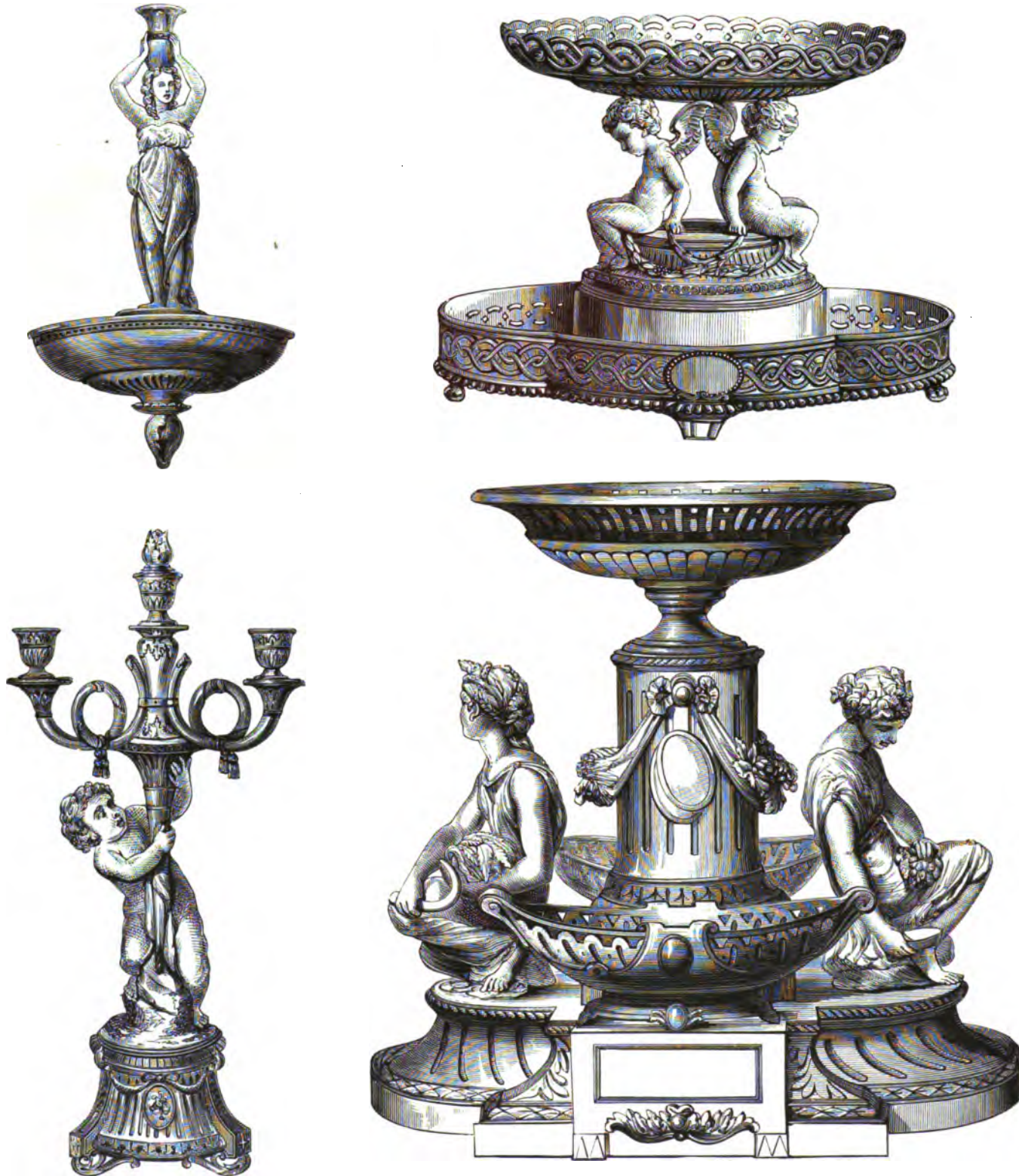
jewel-tray, decorated in various styles; the third is an oval *jardinière*, with perforated ribbons, and medallions, and turquoise, delicately chased in gold; the fourth is an exquisite porcelain basket for out-door use, yet beautiful enough for the drawing-room. The side columns illustrate table-porcelain, and, for beauty of design, painting, and decoration, these articles were all that the most fastidious connoisseur could ask. Some of the cups are incrustated and finished in *pâte sur pâte*, and the painting of landscape and various natural objects is done with great delicacy.

The encaustic tiles of this firm also attracted great attention, from their richness of coloring and fine designs. The use of tiles in England, which of late years has spread so widely, is not confined to mural and floor decorations and chimney-pieces, but is extended to a wide variety of ornamental purposes. The tile-paintings and encaustic work of the Brown-Westhead exhibit consisted largely of rare and valuable specimens of art used chiefly for garden-ornaments, flower-boxes, and chimney-pieces. As will be remarked by lovers of the beautiful, they are admirably drawn, and the designs charming, the work indeed of accomplished artists. The first tile (page 51) gives an allegorical and fanciful but spirited representation of the four primitive elements—Earth, Air, Fire, and Water. The second is a bold and spirited representation of childish sports, full of excellent drawing. The third group, of playful Cupids, sporting with garlands and musical instruments, is prettily conceived. In the purely decorative tile-work, the variety and richness of design were fully worthy of comparison with those of Minton, who is, perhaps, the more celebrated manufacturer.

Among the exhibitors of work in terra-cotta, the Watcombe Company, of South Devon, merits special attention. Their contributions consisted of statuettes, plaques, vases, and similar objects in this beautiful red clay, both plain and painted. The Watcombe pottery is yet young, less than twenty years, we believe, having passed since its beginning; but it is making a high art-reputation for its work in England. The artists who are in charge of this pottery understand thoroughly the capabilities of the native clay, and have happily succeeded in combining the graceful with the useful. The advance in working out the possibilities of terra-cotta, as an art-material, has not kept pace with the other branches of the potter's craft, but there seems some encouragement to believe, from the special attention now being given to this kind of clay, that this beautiful material will soon show far higher results.

It seems difficult to explain the great lack of art-industry of this character in the United States. It is not that the American potters are not skillful and enterprising. In all the ordinary forms of china and stone-ware, the Trenton potteries, as well as some others that could be named, show good work. Occasionally even we see something marked by genuine artistic feeling, both in form and color; but, when we compare it, as a whole, with the English ceramic ware, even the better specimens appear to us tawdry and commonplace in the extreme. It is not because the demand does not encourage

the employment of a high order of art-talent. The large prices unhesitatingly paid to dealers in foreign ceramic ware, both porcelain and majolica, refute this. It cannot be



*Porcelain, from Messrs. Brownfield and Sons, of England.*

on account of scarcity of material, for the finest beds of kaolin and ordinary clays to be found in the world are common in this country. Americans, too, are fast outwearing

that tendency, so often criticised, to prefer a foreign-made article to the domestic, the value being alike. Whatever be the cause, there was a thorough lack of artistic pottery of American make at the Philadelphia Exhibition. It is to be hoped that the collision and interchange of thought and sympathy, the fresh facts and possibilities suggested, will teach a pregnant lesson to American potters, which will yet bear rich fruits, and that they will try to produce some such work as that which is veritably an *embarras de richesses* among their British cousins.

Our last two illustrations of high-class ceramic art from England are from the Worcester Royal Works and from Brownfield and Son. Four of the articles selected in the first engraving are in the Italian style, and four suggestions from the Japanese, a style indirectly copied much of late years by the accomplished artist and critic, W. R. Binns, F. S. A., who has the direction of the long-renowned works at Worcester. Mr. Binns has attained such excellence in catching the spirit and forms of Japan, that native artists of that country are much astonished. This collection was shown by Messrs. Daniell and Son. The selections from the work of Brownfield and Sons are candlesticks and table-ornaments for fruit, both well designed and painted in porcelain, and among the most artistic work of its class.

The Danish pottery at the Exhibition was remarkable for its chaste beauty. The few objects selected for illustration fairly represent the whole collection, all the specimens being of terra-cotta in three colors—natural, black, and ashy-brown. These are adorned with many devices in other colors, some of them in gold, and all exquisitely drawn by hand. First, there is a flower-stand in pale terra-cotta, supported by a finely-wrought figure of a dolphin on a pedestal of the solid material. Around the cup is a wreath of flower-work, lightly but firmly attached, the whole article being of one color, and material so delicate as to give the idea of semi-transparency. Next, there is a vase, with the material painted an ebony-black, inlaid with gold, figured with Egyptian devices, and encircled with rings of blue, interspersed with white stars.

Near it are a fruit-basket and stand, the basket of pale terra-cotta, with a wreath of flowers and grapes of a brown and black color in the centre, every line of which was painted by hand. The stand is massive and handsome, and painted of a sky-blue marble tinge. There are near it a white water-pitcher, with graceful neck and handle, and a single figure of an angel winging his flight, raised, in the same pale, chaste color.

In the same row is a mantel-piece ornament, painted black, with two circles of light-brown squares, inclosing a Tuscan design of exquisite and minutely-lined handiwork in relief, and in the same light-brown colors, shaded with fine lines of black. In pretty contrast with this is a charming little vase, with a narrow circle of gold and black around the neck, and on the side a rare grouping of blue-bells and pink and white roses, painted



*Danish Pottery.*

superbly, all by hand. The article next this (in the centre of the middle row) is a beautiful vase in Tuscan pattern, in rich black terra-cotta, the side adorned with a finely-draped painting of "Solomon's Judgment regarding the Disputed Child." One of the prettiest as well as simplest things in the collection is a small plate, with figures of

storks drawn in blue and gold in the centre, and the rest of the little platter streaked and painted in the most elaborate manner. Another graceful ornament (the second in the bottom row) is of finely-painted black, with space-lines of gold, and one broad circle of scarlet and gold squares linked together with minutely-painted white and pearl figures of swans and wolves in alternate succession. There were various other articles in the Danish collection of ceramic ware, all in the same material, but with various designs, the leading characteristics of all being substantial workmanship, with delicate tracery and exquisite figuring.

Antipodal to each other, alike in situation and character, are the peoples of Norway and Hindostan. They represent the most strongly-contrasted types of the human race, though direct representatives of the same far-away Aryan stock; the one characterized in history by a stern, hard, heroic life, delighting in the storms of Nature and war; the other soft, sensuous, and subtle, equally marked by physical effeminacy and intellectual acuteness. The art-expressions of these two peoples are as dissimilar as their characters. The people of Norway more nearly represent the elements of old Norse character to-day than their kin of Sweden and Denmark, as their situation has kept them more remote from the influences of modern civilization. The poetry, history, and artistic relics, of old Scandinavia are replete with bold, vigorous romance; and in the seaward kingdom which looks out toward the pole from the North Cape we must look for the nearest modern type of that spirit and temper which once made Europe ring with the splendor of war-like achievement. Hindostan is associated in the cultivated mind with a romance hardly less striking. Wave after wave of peoples swept over its wide borders, and successions of conquerors succeeded in arms only to succumb to the more permanent influence of climate, luxury, and the intellectual characteristics of the people conquered. Yet, with all the differences between the typical Norseman and the Hindoo, there are some common elements in their artistic expressions. While the former was bold, realistic, and direct, and the latter conventional and grotesque, while the former instinctively delighted in form, and the latter reveled specially in the beauty of color, there is in both an absence of mere grace and finish of detail, symmetry being subordinated to breadth and massiveness of effect, even where excessive ornamentation is used. The art of India was largely represented at the late Exposition, in shawls, carpets, earthenware, and arms. But its most characteristic and suggestive expression was in a set of furniture from Bombay, in which the Hindoo feeling and methods were characteristically set forth. The same thing may be remarked of Norway. This people were represented in the more modern modifications of æsthetic expression by pottery and silver and gold ware; but it was in the furniture on exhibition by William Gram, of Christiania, that the curious observer found the most interesting material for study and comparison. This carved furniture is exhibited in the engraving, and, as may be seen, is of most antique style, being more



than three hundred years old, and still in excellent repair. It is all of natural oak, the only other color being a heavy facing of ebony on the cabinet, and a few instances of



*Norwegian Furniture.*

black polishing on the other articles. The cabinet is the largest of the three pieces, and it forcibly shows what thoughts of oak and "nerves of triple steel" the men of old



Norway possessed. It is of oak and ebony, in five parts, with four doors and two drawers, the only ornament being the ebony face, varied by a few walrus-heads carved above the columns, which are six in number, and Doric in order. The piece came from Frederickshald, and was for sale at three hundred and thirty dollars in gold. The bedstead is the most ancient of the three pieces, and, so far as shape goes, is of the usual box-fashioned, four-poster style of mediæval pattern. It is of massive oak, in natural color, but inlaid judiciously with dark oblongs of highly-polished oak. The wood-work above is so heavy and elaborate as to give the idea of being out of proportion, until one examines the supports, and finds them as hard as iron. These supports consist of the figures of two of the Evangelists carved finely out of the hard, plain oak, and the work is so severely accurate that the very nails on the toes are life-like. Under these, and separated from them by two blocks of oak, themselves richly carved with curious devices, are two figures from the Norse mythology, with their heavy, uncouth extremities and fair, long hair outlined in a world of elaborate carving. The upper end of the bed is carved in minuter style, with the figures of the other two Evangelists bordered by a paneling of dark and polished oak. The inside of this highly-finished bed shows the rude, hard material from which such superb chasing was wrought, and it exposes the bluish stone-color of three centuries. But by far the most noteworthy production of this otherwise remarkable work is the chest or buffet which forms the centre-piece of the engraving, nine feet high by eight feet wide, supported on rests of ebony. As an ordinary buffet it has simply three doors and three drawers, and is divided into nine parts. But each part is carved and inlaid with all the devices that it is possible to conceive of, and which could be included in such small compass, from the rock-bound fortress and the furious viking to the little cherubim, and Cupids, and daintily-carved flowers—in a word, a picturesque and crowded assemblage of the most opposed ideas and images. It should be said, however, that borders and panel-work are devoted to this extravagant intermingling of many ideas, and the main spaces reserved for the Scriptural subjects. The ancient viking who sacrificed to Odin and Thor, and hoped to revel in the halls of Valhalla, still had a dim superior reverence for "The White Christ;" and this feeling cropped out frequently in the art and literature of the North. In the chest alluded to the Crucifixion forms the centre object in the upper row, and the face of the Saviour, as he looks down in his agony on Mary and John, is cast into as significant a shading as could be produced by artistic coloring. Behind the cross and the three solitary figures loom sternly forth the battlements of Jerusalem, with the very rocks and slope of the hill palpable and realistic. On each side of this splendid monument of the carver's genius are equally artistic, if less striking, carvings of the "Child in the Manger" and the "Presentation of Christ in the Temple." In the second row the carving of "The Last Supper" is thrown into suitable shadow by the shelf abutting over it. On each side of this are cherubim, surrounded by a

profusion of carving. The lower work consists of "The Annunciation," "The Flight into Egypt," and "The Visit of the Wise Men." Casing these pictured carvings, each one of which is a marvel of ingenuity, are angels and clusters of fruits and flowers, not a tiny one of which has been slighted by the painstaking artist. The chest is more than three hundred years old, and came from Bergen. The characteristic of all the Art-work in this furniture is its breadth and solidity of effect, boldness of delineative power, even where the minutiae are exceedingly intricate and carefully wrought; for the latter, though well chiseled out, are oftentimes rude in individual form. It was the result of the spirit of a time when even the common artisan spared no patience and toil, and "wrought with a sad sincerity." The old Norse fire and vigor, too, are shown in the vividness of the conception and the power with which the details are subordinated to the whole purpose.

In contrast with this we present a picture of Hindoo carved work, though the latter is the fruit of a time when the ancient Indian Art has been more or less modified by European influences. Still, the national Oriental feeling is sufficiently palpable to impress the attention strongly. This contribution of furniture was manufactured by Messrs. Watson and Co., of Bombay. The material used in the construction is called black-wood, and bears a close resemblance to the teak-wood of China. The carvings, also, have some suggestion of the cunning of the artisans of the latter country, though the general spirit and design are widely different. The largest object in the group is a cabinet, with a plate-glass front. The wood-work is richly carved with figures and flowers in high-relief, and is ornamented with a centre-piece wrought in open-work design. Another piece is a writing-desk. The front is supported by nondescript winged animals, carved in high-relief, and the sides are open-work. The centre-table has the top bordered with a broad piece of carving, and is supported on a base or standard of coiled cobras. The heads of the serpents have their hoods dilated, as if about to strike. There are also two circular fire-screens, supported on standards, with animals' heads at the base.

A half-circle dressing-table, with a carved top, surmounted by a looking-glass, is supported by an eagle, surrounded by its young, and the whole rests upon the head and shoulders of a crocodile. A centre-table to match rests on scroll-legs. Among the smaller objects are a pair of flower-stands, supported on the backs of turtles. There are also a number of ottomans and easy-chairs. The several objects in the group are all carved from solid wood, and are rich and substantial in appearance, and as an example of the Art-industry of India are interesting. The style of ornamentation has the conventional grotesqueness of India, and shows the tendency of the Hindoo mind to indulge in extravagant and fanciful conceptions, natural to a country where all the forms of animal and vegetable life run riot under an intense tropical heat. The richness and elaboration of the merely conventional ornament are particularly striking. The





*Hindoo Carved Furniture.*

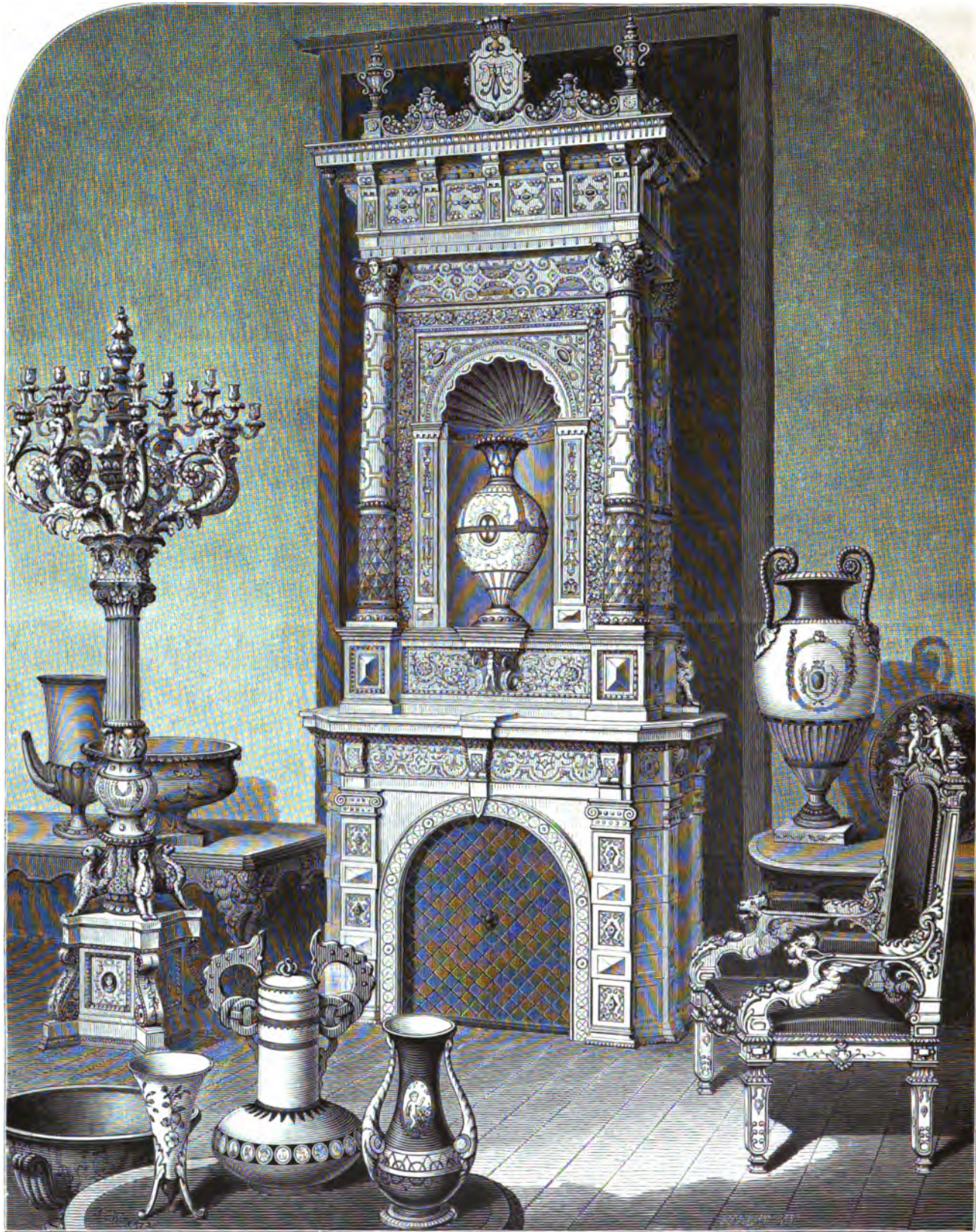


observer will be impressed with the fact, so dominant in Hindoo Art, that the main idea is rather to dazzle the imagination with a variety of crowded and striking forms, intervolved in the most curious contrasts, than to present any clear and well-ordered conception to the mind. The rich prodigality of Nature seems to be too large for the merely human life framed in it.

Widely differing in characteristics from the Hindoo group, and only indirectly analogous to that of Norway, though the country is geographically contiguous, and populated by the same race, with some slight modifications of history and surroundings, we offer a distinctive group, which happily illustrates some of the interesting features of modern Swedish art-manufacture. The articles shown are not significant as expressing that traditionary sentiment and individuality which make the Norwegian exhibit in some respects so unique. On the other hand, the character of the work is essentially modern in spirit, though it has certain special and notable features. The Swedish art-contributions, though specific enough as indicating national feeling and color, were essentially the fruit of modern culture, and were only incidentally linked to that past history and character-development which fill the old record of the Scandinavian people with wild and stirring romance. A partial exception might be made to this in the "Viking Vase," one of the most quaint and beautiful of ceramic pieces exhibited in the Swedish court. The large diameter of the vase is encircled by a band of medallions, illustrating the principal periods of the robust and stormy life of the old viking. As an infant, he is seen playing with his father's sword, which he himself is soon destined to wield. Next, he slays his first-bear, and again we see the young hero emerging from his first human battle, where he wins his spurs as a man-killer. Then we have successively "the first voyage;" the first storming of a town; and so on, to the *finale*. In the last are represented the dead hero's grave and monument. The work is admirably conceived and executed. The vase is about two feet in height, and the handles are fashioned in quaint folds and twists, like those of the body of the sea-horse.

The most noticeable piece in the group is the large and beautiful porcelain fire and mantel piece. This is of white and blue porcelain, and of elaborate architectural design, the whole being ornamented with a great variety of medallions and panels, and very richly decorated. In the centre of the chimney-piece stands a graceful vase. This beautiful and exceptional piece of ceramic work is fourteen feet in height, and was bought by Mr. Astor, of New York. The candelabrum shown in the group is of porcelain, and one of a pair, designed to go with the chimney-piece. The various styles of ceramic ware, mostly decorated porcelain, of which Sweden furnished so much that was noticeable to the Exhibition, are indicated in our illustration. The chair in the foreground is of oak, superbly carved, and one of the most artistic and noticeable of its kind that came within the view of the centennial visitor.





*Selections from the Swedish Exhibit.*

It is unquestionable that glass was known in the remotest ages, for even in the time of Moses ancient Egypt and Phoenicia were celebrated for their innumerable productions in vitrified sand. In Rome they cast, cut, and engraved this fragile and



delicate substance with remarkable skill; and, if we may believe Suetonius, who states that a certain artist had discovered the secret of making glass malleable, they even wrought it with the hammer. If the latter is the case, modern scientists have only recently rediscovered an ancient process. This industrial art, which extended and improved under imperial patronage, found its way to Byzantium, where it flourished vigorously for several centuries. The lusty heir of Byzantine Art was Venice, whose soldier merchants and craftsmen were quick to appropriate the superior knowledge and skill of the Greeks and Orientals, with which, in their constant voyages and commercial operations, they early became familiar. At last Venice, claiming, as she justly did, a prominent position in the history of the arts, imported the Byzantine process of making glass, and in her turn soon excelled in this beautiful manufacture. Of the articles in glass and crystal, painted, enameled, and engraved, so frequently alluded to in historical and poetic narrations of the mediæval time, as also in the inventories of palaces and convents, we know that they were all the result of Greek or Venetian skill. France, which has since taken the first rank in the industrial arts, was far behind in the cultivation of glass-making. Glass was so expensive that hand-mirrors were made of polished silver, and some of the most superb metal-work of that day was shown in the chasing and moulding of the borders of these articles of use. The use of stained glass, though not common in antiquity, was undoubtedly known, as some specimens have been exhumed at Pompeii. But, as window-glass was not known till the third century of our epoch, it seems probable that the Pompeian painted glass was only incidentally used. In the sixth century the art of painting glass for ecclesiastical use had attained considerable prominence, and, as the Gothic architecture flowered into full-blown magnificence, the art of glass-painting kept full pace, till it became one of the most beautiful forms of decoration known to an Art-loving world. Perhaps it is correct to say that cathedral-windows, at the early period of which we speak, were rather made of mosaic-work set in lead panes than of painted glass properly so called; but it is certain that the art of glass-painting had become highly developed in the early part of the ninth century, as there are very distinct allusions and descriptions of it in the records of that date. In the twelfth century all the arts attained a remarkable activity, and the period of what is known as the Renaissance was preluded by a noticeable progress both in Art-conception and Art-handiwork. The Christian faith everywhere stirred up the zeal of its disciples. Grand cathedrals, with imposing arches and towering pinnacles, sprang up, and the art of the glass-maker came to the aid of architecture to diffuse over the interiors consecrated to worship the light, both prismatic and harmonious, which conduces to the calm of religious reverie. Glass-painting, though it developed into great richness of color at an early date, was long characterized by rough, stiff lines and absurd conventionalism in drawing. With the larger scope given to the artist on glass by the more graceful and improved shape of cathedral-windows, more free and skillful drawing



became evident; and the glass of the Sainte-Chapelle, in Paris, is regarded as the highest representation of which the art is capable, the artist belonging to the early part



*Stained-Glass Window, from Henry Constable, of Cambridge, England.*

of the fourteenth century. About this time the artist in glass became separated from the architect, and ambitious to give effect to his own inspiration. The whole of the

building was subjected to his more correct drawing and finer sense of color. He desired his work to give him honor and immortality. Learned essays and descriptions were written on the art, and poets celebrated in their verses the radiance and beauty of the great windows, wherein stood transfigured the scenes and personages of sacred history. The perfection of glass-painting at this period remained nearly unchanged for about two centuries; and many celebrated artists, among them Albrecht Dürer, did not disdain to turn their genius in this direction. With the uprising of Protestantism came the decay of the art of painting on glass.

Among the few fine specimens of painted glass at the Exhibition was one by Mr. Henry Constable, of Cambridge, England, a work designed expressly for the occasion. It was purchased by the committee of the Pennsylvania Museum and School of Industrial Art, a high tribute to the reputation of the artist-manufacturer. The window is of the fourteenth-century style of glass-painting, which was the culmination of the art. The subjects are "Christ in the House of Martha and Mary" and "Christ's Commission to St. Peter." It is exceedingly rich and harmonious in color, as well as good in drawing, and the ornamentation of a pleasing design.

In the Austrian department of the Exhibition, the show of Bohemian glass-ware was noteworthy for gracefulness of shape and richness of ornament. We have engraved a group, representing a number of styles of this exquisite work. The great vase in the centre is of celadon-colored bone glass, and decorated in the style of the Renaissance. The handles are of bronze, fire-gilt. Standing at the base of this superb vase, to the right, are a massive beer-mug and drinking-glass. The body or swelling part of the mug is covered with a sheet of opalesque enamel, and richly painted with a wreath of hop-leaves and flowers. In the manufacture of this crystal glass-ware, every part is done by hand. The object is first formed in the rough, and then covered with the enamel, after which the latter substance is cut away from the parts to be left transparent like the neck of the beer-jug. This mug, however, with its rich decoration, is intended more for ornament than for use. The decorations, after they are painted on the surface of the enamel, are burned in by fire. The vase and bottle, decorated with a leaf-like ornament, are of opal-colored glass, with enameled decorations in the old Venetian style. The large, dark-colored, two-handled vase has a deep-blue body, with fine white enameled tracery and floral designs upon its sides. The flower-pot has a green glass body, with a sheet of enamel, and it is decorated in colors. The transparent vases, bottles, and centre-pieces, are of crystal glass, and wrought in new designs, but not novel in other respects. The group was selected from the display of Messrs. J. and L. Lobmeyer, of Vienna, though several other exhibitors offered nearly, if not quite, as fine work. There was hardly any department of the Exhibition more attractive than that of the Bohemian glass, characterized as it was by great beauty and variety of design, and richness of decoration and color. Most of the finer specimens of Bohemian ware, however, must be regarded



as designed for ornament on the sideboard cabinet-shelf, and mantel-piece, rather than for actual table-use.



*Bohemian Glassware.*

Next to a fine display of china, there is nothing which lends so much grace and refinement to a well-appointed dining-table as delicate and well-designed glass. The test of excellence with many people seems to be whether glass is cut or not, in spite of the fact that the most beautiful table-glass the world has ever seen, that of Venice in the



fifteenth century, was not "cut" in the modern sense at all. The nature of glass, possessing that inherent ductility by which it can be stamped, twisted, and fashioned into infinitely various and elegant shapes, would seem to establish the rule of true art. The varieties of design, the combinations of form and color, possible for the skilled workman,



*American Cut-Glass.*

were marvelously illustrated by the old Venetian craftsman, who did not need to grind down his material on the lathe and emory-wheel to accomplish his purpose. All artwork should be primarily determined by the nature of the material used, whether it be marble, iron, canvas, or glass. The latter material can only attain its highest beauty when it depends for form on the taste of artisans, with fancy as fertile as their fingers are apt. The taste, which grew up about a hundred years ago, for the imitation of crystal, resulted in the manufacture of table-glass characterized by great angularity of form, lumpy ornament, deep incisions, and solidity of material, entirely devoid of the graceful ornament and fantastic form of the old Venetian school. It is pleasant to note

that this taste is so far on the wane that even the cut-glass is far more graceful and delicate than it used to be. The process of cutting, indeed, in much of our most artistic modern glass is confined mostly to the execution of cameo or chased work, by which the surface is enriched. The very streakiness and imperfection of blown glass give a mellow and jewel-like effect, oftentimes far to be preferred, when accompanied by suitable elegance of form, to the unmeaning grooves, planes, and facets, of old-fashioned cut-glass. Among the finer specimens of cut-glass which were exhibited at Philadelphia, we give two examples of ware made in England and America, in which graceful and delicate results were happily attained. The first of these displays two services, contributed by Reed and Barton, of New York. The former is a wine-set, in an electro-plated stand, judiciously gilded at the base. The bottles are of crystal glass, and the etchings of birds, water-plants, and flowers, are delicately wrought. The other is a lemonade or claret set, very clear and thin; and the designs of humming-birds and flowers used for



*American Cut-Glass.*

decoration are beautifully wrought. The second example shows work by Messrs. Green and Co., of London—two pitchers, a decanter, vase, and chandelier. The great beauty of these articles makes itself manifest even at second hand. The smaller articles are very symmetrical in shape, and etched with striking elegance of design. The chandelier



is specially noteworthy. The spear-like supports of the candlesticks are hung with festoons of glass cut brilliant-wise, and pear-shaped pendants elaborately faceted. Similar



*Chandelier and Glass-work, from Messrs. Green and Co., of London.*

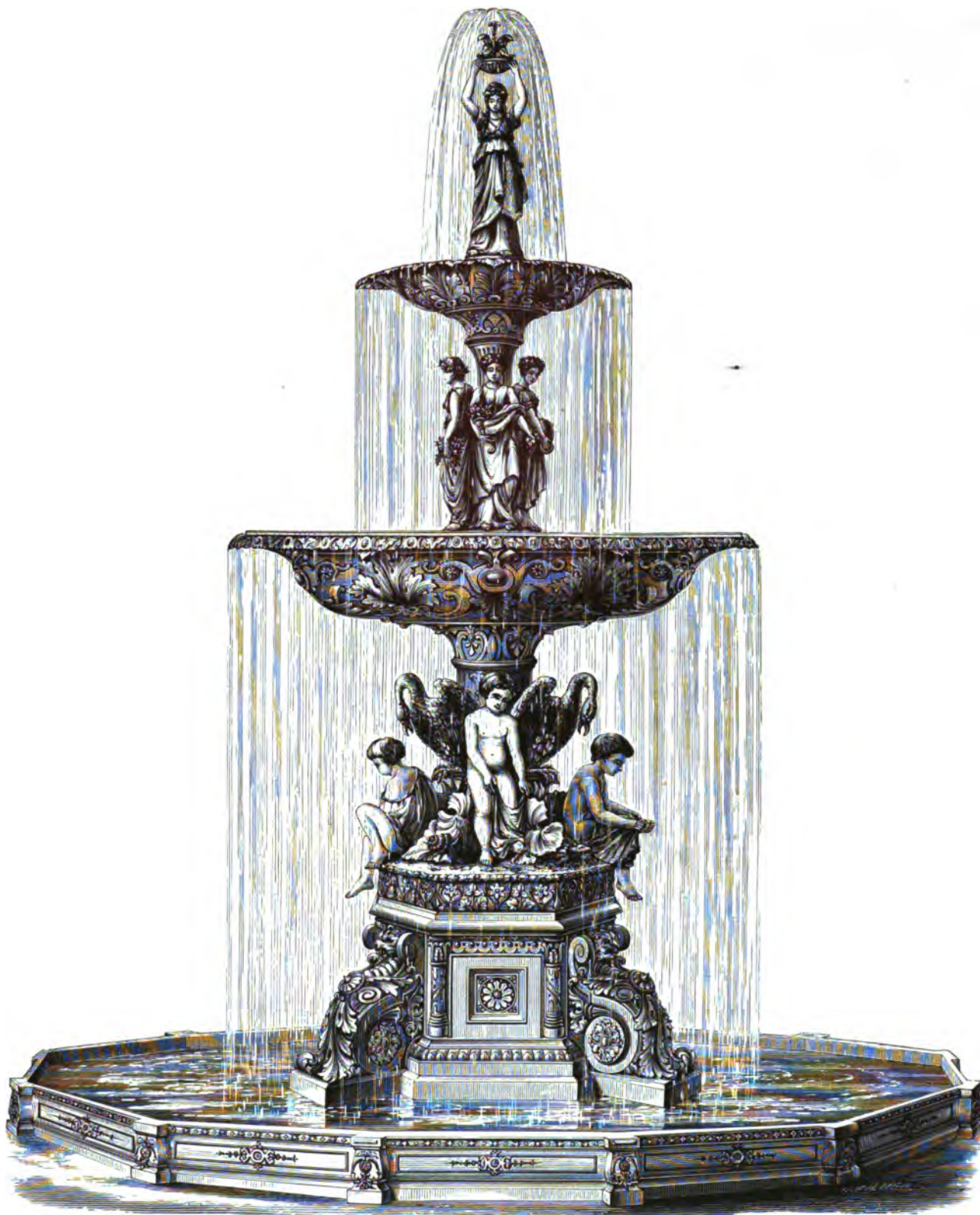
ornaments enrich the upper part of the chandelier, and in the middle hangs an egg-shaped pendant of great size, and cut in facets. In its middle is a cameo-head.

The whole effect is exceedingly elegant, and in such work as this, where the leading art-motive is to refract and multiply light, we have a suggestion of the true function of cut-glass.

From glass, the most delicate and fragile of materials utilized in art-industry, to iron and brass, the most rude and sturdy, seems an abrupt jump, full of contrast. But the history of art-manufacture has shown these commonplace metals to be fully as capable of pleasing ornamental treatment, and to have had almost as important a place as material for æsthetic skill and taste. In modern times, the processes of cheap manufacture and the temptation to deluge the world with machine-made articles have so deteriorated the public taste, and obliterated the knowledge of true Art-demands, that it is not easy to appreciate the striking results wrought by the grand old artisans of Flanders and Italy with the hammer, pliers, and punch, when driven by sturdy arm and noble purpose. The refractory metals were beaten, and forged, and spun out, till they assumed the shape of delicate lace-work, or raised in intricate *repoussé* relief, or shaped in vital and vigorous forms, every part of which was instinct with the thought and feeling of the workman. The remarkable work of Quintin Matsys, the painter-blacksmith of Antwerp, and of some of the mediæval Italian artisans, still excites the admiration of the world. It may be set down as a cardinal rule that the mode of manufacture, undergone by all raw material before it is converted into objects of art or utility, ought to depend chiefly on the natural qualities of the material used. This principle lost, the result is either technical defect, or æsthetic error, or both combined. As the strength of iron depends on the density and tenacity of its fibre, repeated beating and hammering are the surest means of attaining that strength. Wrought-iron ornament is thus not only the most durable, but the form in which individual skill and purpose, the vital conditions of Art-work, can be most surely developed.

The art of working in iron, which legitimately ranks as one of the most important industries of the middle ages, took the most various forms. The armorer and blacksmith, to succeed in any notable degree, was of necessity an artist in feeling as well as a skilled technical workman. Iron-work was used for a great diversity of purposes. One of the most important of these was in embellishing and solidifying cabinet-making. The ornamentation of cabinets and coffer was remarkable for the good taste and the high finish displayed in the work. In the hands of skillful artisans, of unknown artists, dating from the twelfth to the sixteenth century, iron seemed to assume a great ductility, in fact an almost unprecedented submission. In the gratings of court-yards, in the iron-work of gates, the lines were intricately interlaced, elaborate designs carried out, wrought stems delicately lengthened and tapered, and the whole plan expanded with natural grace into leaves, fruits, and symbolic figures. The workers in metal did not confine themselves to the application of iron-ore articles already prepared and manufactured by other





*Iron Fountain, by the J. L. Mott Iron-Works, of New York.*

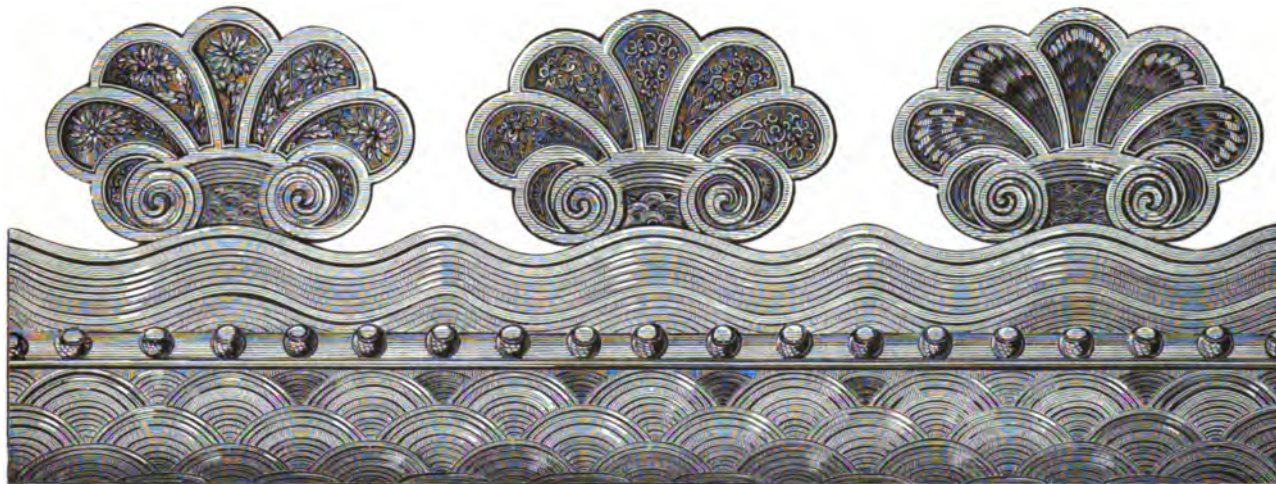
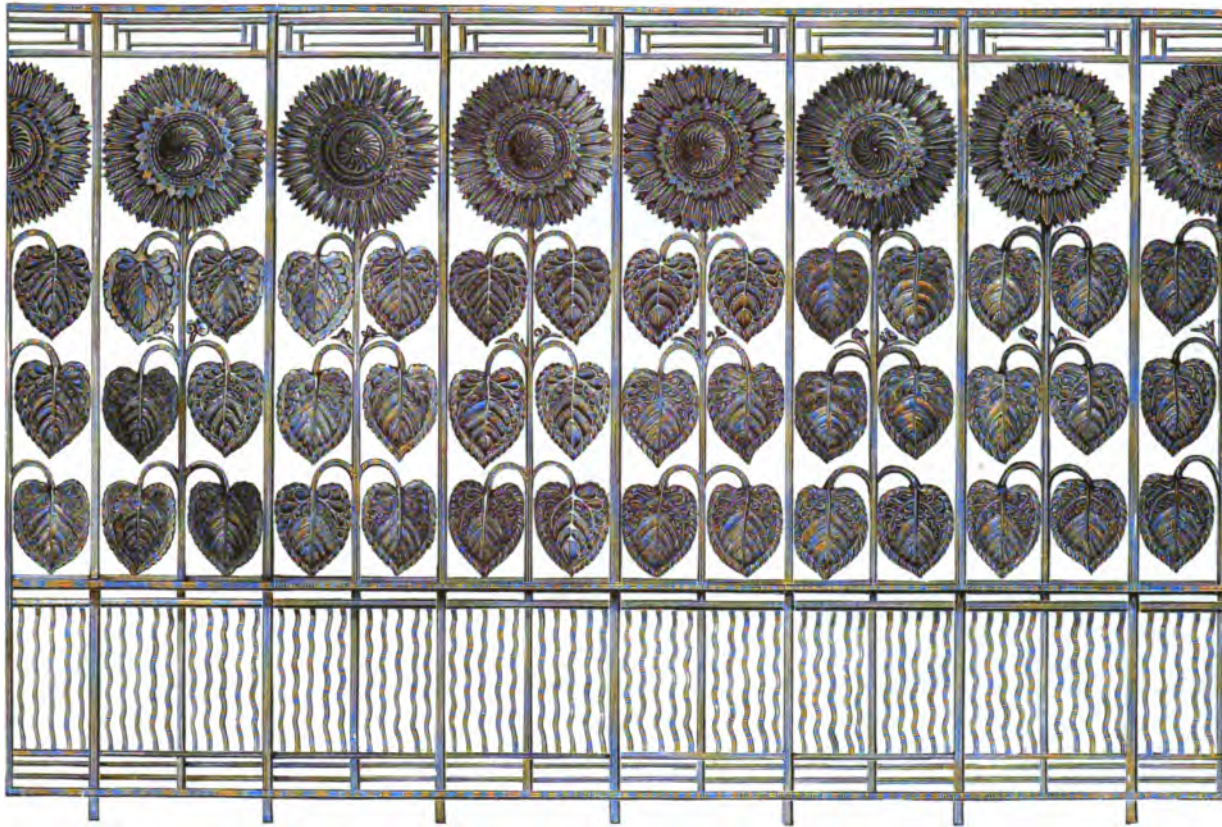
artisans. They had also to originate and execute, to ornament caskets and reliquaries. Many of those specimens of old art are of remarkable beauty, though not to be seen now outside of museums. The special function of the worker in iron, however, was to manufacture bolts, locks, and keys. M. Labaste, a French writer, in speaking of the

skill displayed in this period, says: "Locks were carried to such a degree of perfection that they were considered as veritable objects of art. They were carried from place to place, as would have been done with any other valuable article of furniture. Nothing could be more artistic than the figures in high-relief, the armorial bearings, the letterings, the ornaments, and engravings, that ornamented the portions of the key which the fingers grasp, and for which a common ring has since been substituted." The art of the iron-worker, as well as that of the wood-carver, found scope, too, in the manufacture of ecclesiastical ornaments, and the decoration of railings, of chairs, and tombs, is not the least noteworthy object in many of the European cathedrals.

Iron-work in modern times has lost almost entirely the artistic feeling which shaped it into such forms of permanent beauty. The high prices of labor, the immense demand for cheap products, which the circumstances of modern society have effected, if a blessing in some directions, have not been without their compensating evils. Iron for purposes of construction and ornament in our modern times is principally cast, and the disadvantages of the process can easily be seen. Aside from the utter lack of beauty and picturesqueness in all iron-frame buildings, the inartistic effect of iron columns and girders, filled in with plate-glass, the danger of such structures is getting to be well known. The great Chicago fire was a most notable lesson in this regard. Iron-frame buildings cracked and broke like glass under the effects of heat, and this might easily be the result in an ordinary fire, when a building is apparently saved, from the contraction and expansion of the cast-iron, which of necessity is full of flaws. As ornament, modern iron-work is usually crude and lifeless, marked by stiffness and commonplace. One needs but to look at the ornaments (so called) of parks and public places, the fences and gratings now so much in use, to recognize the general lack of artistic feeling. Even when the design itself is good, the execution, owing to the process used, lacks vitality and force. Of the specimens of iron-work in art which the Exhibition brought together, the most were very bad. Of the few that had claims to study and attention, we select two exhibits for illustration: the one, an iron fountain, by the J. L. Mott Iron-Works, of New York; the other, parts of an iron pavilion, by Messrs. Barnard, Bishop and Barnard, of England. The fountain is of cast-iron, and, by its peculiar handling, many of the difficulties inseparable from artistic cast-iron work were happily avoided. It is unquestionably a good specimen of ornamental iron-casting. The design is intended to illustrate the Renaissance style in its most elaborate form. The entire work of designing, modeling, and casting the fountain, was performed by the artisans of the company. The several parts of the design, such as the figures and ornamental objects in relief, were first modeled in clay, then cast in plaster, and from the latter the iron-castings were made, on precisely the same principle as in the production of statuary work in bronze. This method of working the iron enhances the effect by the clear-cut sharpness given to the various designs and ornamental work, a result not to be attained in ordinary casting.



The first pan above the boys and pelicans surrounding the main stem is ten feet in diameter, and the largest casting of the kind ever executed in the United States. The fountain, from the surface of the water in the basin to the top of the vase, which crowns



*Parts of Iron Pavilion, by Messrs. Barnard, Bishop and Barnards, England.*

the design, is twenty-five feet in height, and all the figures and various ornaments in relief are well designed and modeled.

The parts of an ornamental iron pavilion in cast and wrought metal instantly suggest the relative Art-beauty of the two processes. The upper illustration, showing



part of the inclosure, displays wrought-iron work. The crispness and boldness of the effect will command notice. The lower engraving shows part of the ornamented roof. The pavilion was thirty-five feet long by eighteen feet wide, and thirty-five feet to the



*Church-Furniture, from Messrs. Cox and Son, England.*

extreme ridge. The work was crowded with panels, brackets, fans, spandrels, etc., enriched by designs in low-relief, and was not only artistic in detail, but striking in its entirety.



The contribution of Messrs. Cox and Son, of London, to the Philadelphia Exposition was also a pleasing example of good art-work in metal, both iron and brass. These gentlemen are very well known as manufacturers of church-furniture and the hundred matters that may be classified as ecclesiastical art. The traditions of the English Church and the noble cathedrals scattered over the island have encouraged a richness of artistic effect in their ecclesiastical fittings not always to be found in the American branch. The fact that the finest English churches were originally built with reference to the impressive ritual of the Roman Church, and their interiors designed for certain effects, compels the generous use of the wood-carver's and the metal-worker's art. It was probably the ecclesiastical patronage during the middle ages which contributed as largely as any other single cause to perfect the skill of Art-workers in brass and iron; for the enormous wealth of convents, monasteries, and churches, enabled them to pay artists princely prices for their best work; and it was the habit of kings and nobles to lay magnificent gifts of this description at the feet of the Church as a votive offering or in expiation of wrongs done.

From the splendid collection of Messrs. Cox and Son we present a group of brass and iron church ornamental furniture which is novel to most Americans. In the centre of the engraving is a wrought-iron and brass-jeweled gas-standard, richly and chastely decorated and graceful in design. The pulpit is of wrought-iron, enriched on its upper panels with plaques, showing various symbolical figures and emblems, the lower part of the pulpit-screen being open-work. The lower part or base of the pulpit is simple and massive in its character. The superb lectern, surmounted with a polished brass eagle, is a *replica* of that made for Chester Cathedral, and is a noble piece of metal-work worthy of the mediæval smiths. The design is symmetrical, the ornamentation of the richest character, and the modeling of the lions, symbolical of the tribe of Judah, and of the four principal apostles, severe and effective. This lectern ranked among the most artistic specimens of metal-work at the great fair. The reader will also observe the beautiful communion-services, each consisting of flagon, chalice, and plates, jeweled and enameled on parcel-gilt.

As a specimen of ecclesiastical art-work contributed from New York we offer an illustration of an alms-basin of bronze, selected from the exhibit of Messrs. J. and R. Lamb. The centre medallion represents our Lord seated and surrounded by a halo, containing the legend "Gloria in Excelsis Deo" in rays of light, forming the background. On the quarterings of the outside rim are four medallions, containing figures of the four Evangelists, after the famous designs by Wilhelm von Kaulbach, and the intermediate spaces are filled with the sentence, "Which love ye have showed for his name's sake." The basin is finished in a rich style of polishing and chasing, and forms a very elegant object for the chancel-table.

Among the materials used with fine results by the mediæval artists was ivory.

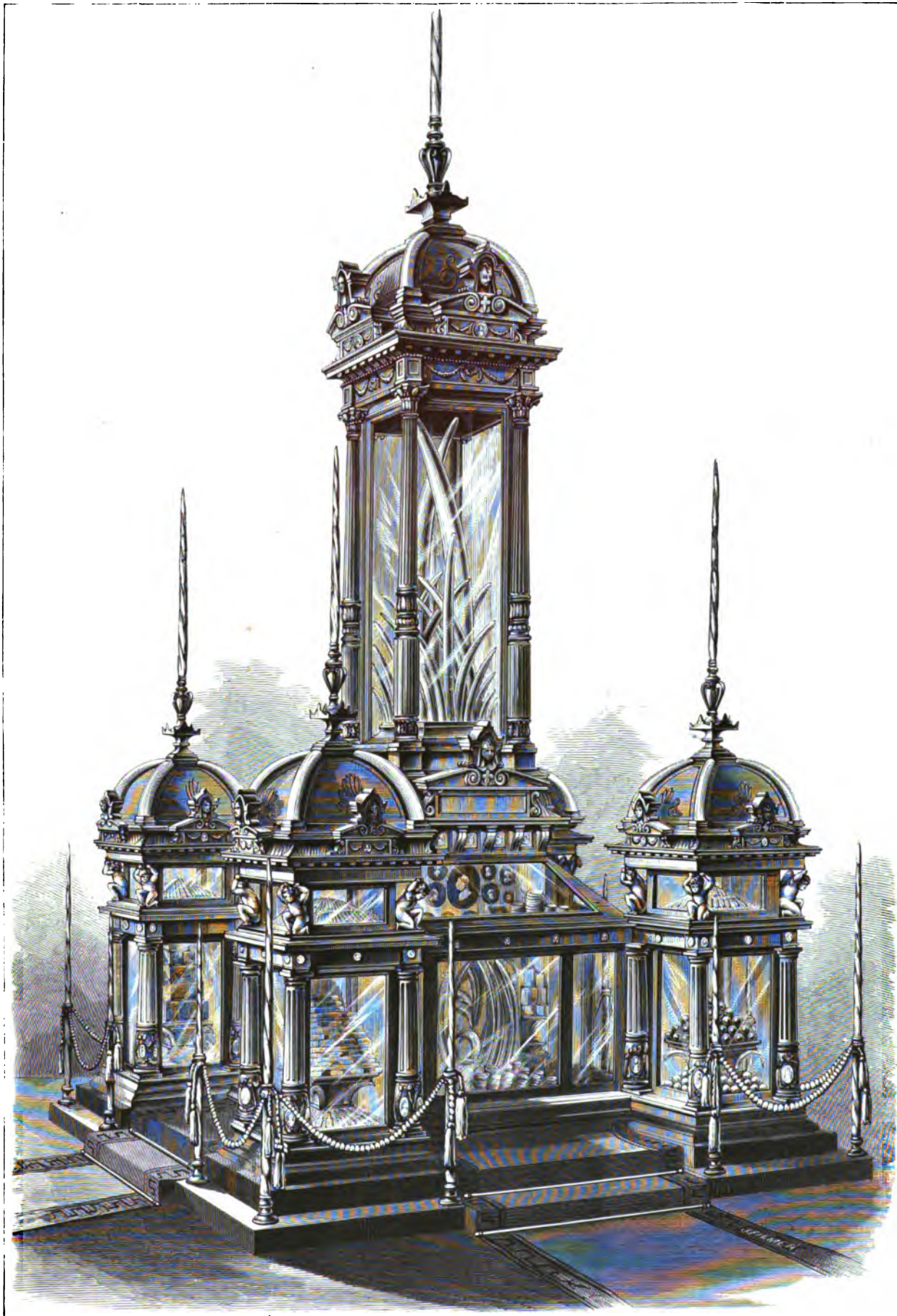
This was carved and enameled in the most curious and laborious forms, and among the articles of *vertu* most eagerly sought after by collectors are ivory carvings. Some mediæval artists are, in fact, known solely by their fine work in this material. The earliest specimens of artistic effort among the Norsemen, aside from weapons of war, were carved walrus-tusks, and some of these, curiously cut with Runic inscriptions and mystic emblems, were celebrated in the Sagas not less than the magic weapons forged by trolls and dwarfs in their subterranean smithies. Antwerp and Venice were once famous for their ivory carvings, in religious ornaments especially. Highly-artistic work in



*Alms-Basin, by Messrs. J. and R. Lamb, New York.*

ivory is now hardly known, and this material is usually manipulated on the lathe and turned for practical uses, such as billiard-balls, chessmen, etc. A notable exhibit was that of Meyer, of Hamburg. His case for the display of goods was one of the most elaborate at the Exhibition. It was constructed of wood, finished in imitation of ebony, and plate-glass. The central shaft was twenty feet in height, and at the corners stood four supporting cases of similar style. The top of the central shaft was devoted to elephants' tusks, some of which were of immense size. In other parts of the structure were blocks of ivory sawed from the tusks, and manufactured articles consisting of richly-





*Ivory from Hamburg.*

carved book-covers, medallions, dressing-cases, cutlery, napkin-rings, toilet-articles, chessmen, etc. Some of the carvings, particularly of men and animals, were executed with considerable skill, though with something mechanical and conventional in the spirit of the work.

It is easily within the knowledge of the present generation when the average conception of Japan, even among educated people, was that of a half-barbarous nation, not without certain distinct conditions of prosperity, indeed, but still vitally inferior to Western races. The association of Art with Japan and China involved such monstrous and grotesque images as served principally to suggest use in a collection of ethnic curiosities, whose sole object should be the mere study of national characteristics. The recognition of the fact that Japan and China, particularly the former, possess schools of Art distinct and noteworthy in themselves, is quite recent in Europe and America. Lovers of the beautiful are now quite ready to indulge in enthusiasm as ardent over the products of hand and imagination that so brilliantly characterize these peoples as once they could find expression solely for ignorant contempt. There is hardly any theme in which average criticism indulges in so much mere conventional cant and rubbish as in judgments of Art.

All vigorous and truly national art (and it may be remarked that nowhere do the essential characteristics of a people so strongly come forth as in Art) is always a law unto itself. We must not look in Japanese art for the mysterious and sublime abstractions of ancient Egypt; for the perfect types of physical beauty, which were the aim of the Greek; nor yet for the ideals of mediæval Christianity, which strove to bring down celestial types of immortality to the mortal level. All these took the human figure in its more noble and beautiful aspects, as point of departure. Japanese art, on the other hand, is infinitely fanciful, grotesque, and playful, indulging in the most humorous caprices, and taking the most striking liberties with the anatomy of the human figure. The imagination is never bound by the rules of science, but runs riot in wanton fancies, as if Puck himself had turned artist. Within their own scope, they display the finest art of its kind, based on an absolute delight in Nature, apart from man himself. With no passion for plastic beauty nor scientific instinct, which gives rise to perspective and fine modeling, narrower in range, less profound in motive, less fettered by rule or fashion, Japanese art is so subtile, free, and varied in decorative expression, so full of delicious coquetries and surprises, that it never becomes stale or monotonous. It seems to aim to express the real and naturalistic in a purely spiritual and typical fashion, and to care nothing for truth of form, as long as the essential thought is embodied with boldness and point. The religious influences and the picturesque surroundings of life in Japan have fostered the closest sympathy with the natural world, both in its realistic and mystical aspects; and we find in all





*Selections from the Japanese Exhibit.*

their art-methods this sympathy manifested in the most rich and varied forms. Bestowing little heed on the grammar of Art, the Japanese concentrate their attention on the vivid rendering of some specific motive, and do not hesitate to heighten the effect by crowding in the most incongruous contrasts of life and Nature, yet not without its own underlying purpose. In brief, this nation conceives Art as best fulfilling its function when it affects the imagination by a limitless suggestiveness, rather than when pleasing the senses by superior skill in imitation or illusion. As a corollary of this, it may be noticed that the forms in Japanese art, however grotesque or unnatural, are marked by amazing vigor and vitality. This is one secret of the attainments of this people in purely decorative art. Every line and tint has a direct and energetic meaning.

It is in the use of color that the æsthetic temperament of a nation is most strongly manifested. In dealing with this element, the artist has only to consult its relations to his purpose, how best to oppose, balance, graduate, heighten, or tone its qualities, so as to produce the effect. It is, in short, the most absolute and free factor in art-work. Among the Orientals there seems to be a simple delight in color, for its own sake, which rises to a passionate satisfaction. In Japan, especially, it rises to the dignity of a distinct, independent faculty, sometimes sensuously strong and deep, sometimes extremely delicate and varied, then again reaching an absolute splendor. They appear to have solved the problem of color in a way which the European has never dared to attempt. Their combinations, balancing of masses, fineness of gradation, variety, intensity, boldness, command over chemical secrets, and fertility of device, are such as to astonish the unaccustomed eye. This is particularly noticeable in the painting of their porcelain, in which every resource of color is exhausted, and in a way never to shock the artistic sense—when it studies the harmony of effects, even when based on the most strong and vivid tints. However the Japanese extravagance of design may be open to objection, their richness and balance of color are felt to be beyond criticism. No faint intermediate lines, but got direct, by some strange alchemy, from the very reality of Nature, their colors have a brilliant sheen throughout; and their humming-birds and birds-of-paradise fairly sparkle in the sunlight; and the flowers are so clear and vivid that they seem fairly redolent of perfume. This is equally the case, whether it be in gold or silver enameling on bronze, lacquer-work, painted screens, or porcelain. Color is often, indeed, made to perform the office of perspective, so that it suggests the foam and movement of water, misty landscape, far-away peaks. Even wall-screens are decorated on this principle, with suggestions of romance and myth, in which the whole eloquence of delineation is found in the handling of color, and the meaning growing out of it.

A third characteristic in both Japanese and Chinese art is the remarkable knowledge shown of the capacity and composition of material. The effects of color, as modified by



the process of firing, as, for example, in porcelain, are among the most elusive mysteries of decorative art. These far-away Orientals have absolutely mastered the secret. So in the composition of a dark, rich bronze, on which moulded relief has the finer effects of light and shade, and great beauty of enameling in gold and silver on bronze, particularly in the process known as *cloisonné*, till recently never successfully imitated in Europe, with all its boast of chemical and mechanical skill. The clearest insight into means and effects, within the sphere of his work, is a notable characteristic of the Japanese craftsman.

Having said so much about the general features of Art in Japan, let us turn the attention of the reader to the illustrations of the exhibits at the late Exposition. The Japanese section was rich in the extreme in their peculiar art-products, and no department of the great fair attracted such throngs of admirers. As great a variety of forms of beautiful and careful workmanship as there was, these can be referred to a few representative examples, that give a sufficiently general idea of the scope of Japanese mind in this direction. Our artist has grouped some characteristic forms, that illustrate this very happily. In the first engraving of Japanese art-objects, the bronze vase in the centre is the most noticeable. This, though not one of the largest, was one of the most unique and striking at the Exhibition, the body of the color being warmed with gold and silver relief in enamel. The upper and lower borders of the pediment are chased with flowers, leaves, and sheaves of grain, and the centre represents a balcony-scene, with male and female figures. It is in the body of the vase, however, that we find the most suggestive work, as typical of the ethical motive, as well as æsthetic treatment. Observe how much energy and passion are put into the bronze. The story of the vase seems to be an old Japanese romance, as related in the scroll that accompanied it: Morgaka, a soldier, is doing penance under a waterfall, in winter, suffering remorse for the murder of his paramour, who had vindicated her honor, and that of her husband, by taking his place and dressing in his clothes on the night of the murder. After sufficient suffering, messengers of Fudo, a Buddhist divinity, bring him pardon, and the repentant murderer retires to a monastery, where he becomes a learned and holy bonze.

The vase belongs to the twelfth century, which seems to have been the culminating age in Japanese bronze-work. Every part of the metal is crowded with rich ornament, either chased or in bold relief, and striking effects of color are produced by that artistic inlaying of the precious metals, by which the consummate artisans of that period produced hues as iridescent as the plumage of a peacock. The sentiment of the story is brought out with much delicacy and truth of expression, and what is grotesque in outline is transfigured by the strength of the motive. It is, however, in the reproduction of natural forms that the vase, as is so common in the art of Japan, exacts unqualified admiration. This is particularly evident in the handles, which are curious and graceful tangles of birds, vines, and flowers. The cabinet-piece, though elaborately



*Wardrobe, Vase, and Bronze, from Japan.*



finished, and a beautiful specimen of its kind, was but one of many similar exhibits, and may be briefly described as richly inlaid with polished woods and *papier-maché* work. The ornamentation is in heavy gold relief, representing trees in full foliage, flying cranes, and flower-groups. The objects in the foreground show us a piece of porcelain, of straw-colored diaper-work, on an azure ground, delicately rich in color; and two more bronzes, an oblong basin, and a graceful basket or flower-receptacle. As is general in all the bronze and cabinet work of Japan, which with porcelain are the methods of expression by which we principally know the art of Eastern Asia, the supreme excellence will be conceded to the workmanship rather than to the conception, in representing the lower and inanimate forms of Nature, rather than the passions and aspirations of man, for the Oriental ideal differs radically from that of the Occident. This is illustrated in the vase. In the feeling for graceful form and curve, so striking in Japanese art, in all matters aside from the human figure, the objects represented were noticeable even among the great variety of similar works at the Exhibition.

The second engraving of Japanese art-objects will attract the attention no less than the first. The carved wardrobe is of black walnut, eight feet in height. The front and side panels are wrought in relief, with great boldness and sculptural beauty, representing trees and flowering plants. The edges of the panels are ornamented in *intaglio* relief, and the top of the wardrobe is surmounted with a group of birds, gracefully balanced, and full of life and movement.

The low bronze vase is inlaid with the precious metals, and the picture in the panel is also relieved with gold and silver. The latter represents the Japanese myth of Santa Claus laden with toys, and climbing a snow-hill toward an illuminated Christmas-tree. It is somewhat startling to find what we have been accustomed to regard as an outgrowth of Christian tradition in the pagan art of Eastern Asia. The porcelain vase, six feet in height, has a grayish-white body-hue, painted so richly in colors and gold as to fascinate one with an eye for effects in color. The side-ornaments are grotesque marine monsters, and on the body are delineated various graceful plants.

Much that has been said of the principles underlying the art of Japan will apply also to the æsthetic products of China. We find the same feeling for the direct naked effects of color, the same grotesque notions of artistic form, the same lack of scientific art-knowledge, and the same infinitely patient, laborious workmanship. But here the analogy ends, and there comes a wide departure. Japanese art is full of vitality, vigor, and movement, significant of rich creative imagination, that roams through all the boundless realms of Nature, and bends everything to its own purpose, regardless of the limitations of form. What is lineally grotesque is so often charged with such eloquence of meaning, both on the comic and tragic sides of life, that we come to recognize positive beauty of design. This is particularly true in the manifestations of riotous humor, so characteristic of Japanese art. Not so, however, with the Chinese. The



*Selections from the Chinese Exhibit.*

grotesque and fanciful become the merely conventional, and unmitigated ugliness and distortion stare one in the face, unrelieved by active and lifelike expression. The look of human faces is placid even to stagnation, and the merely ugly and unnatural

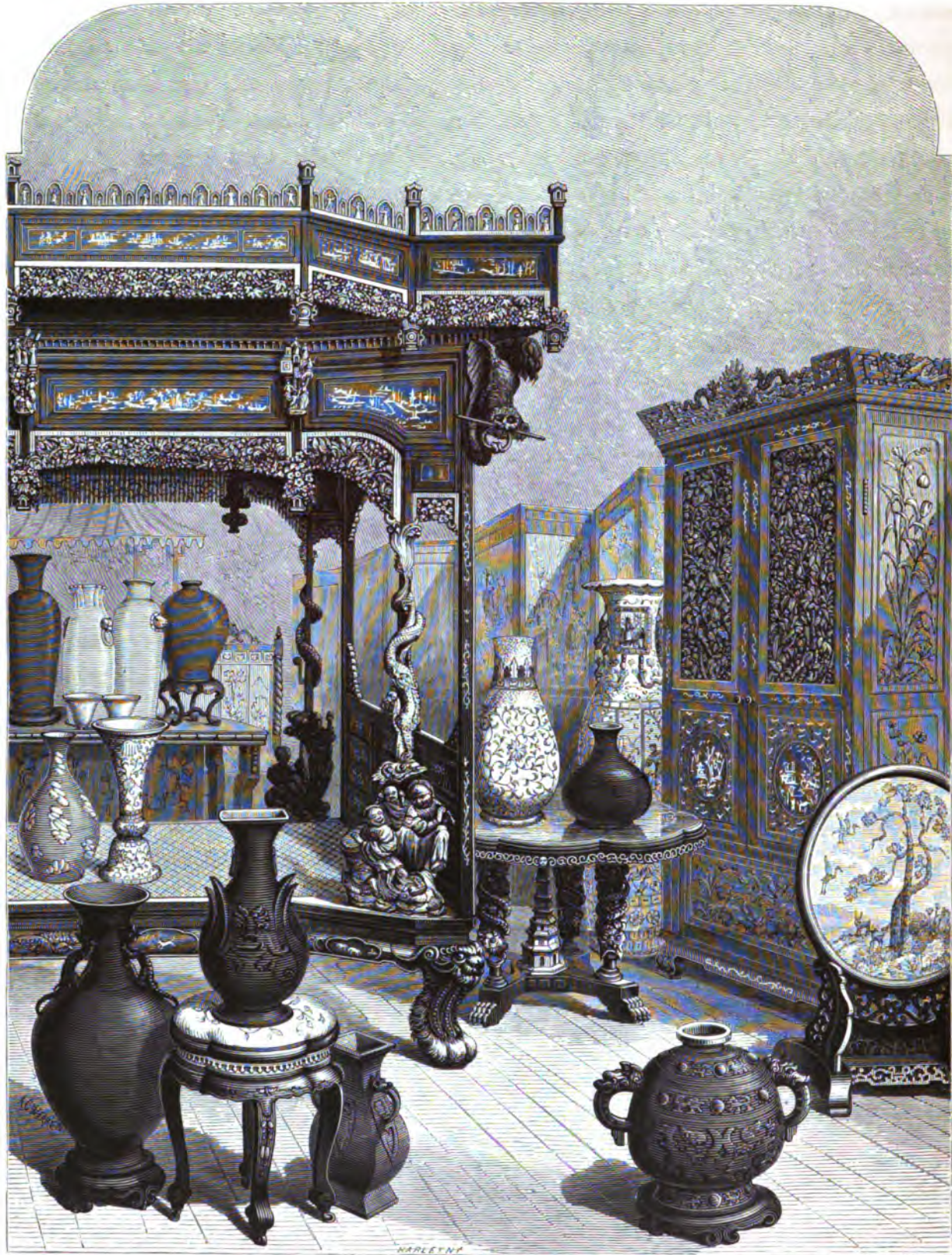


become infinitely more so by absolute quiescence. A Japanese warrior, in art, for example, is instinct in every muscle with fiery energy; in Chinese art we have a doll dressed in armor. This placidity in the motive is almost universal, and in consequence, however perfect the workmanship in detail, breadth and harmony of effect are generally lacking, except so far as these are produced by color, and used for pure decoration. Aside from any spiritual art-motive, the Chinese decorative work in richness of color and skill of manipulation rivals that wrought by the dexterity of the artisans of the island-empire. The intricacy and patient delicacy of their carved work, and the beauty of the porcelain and lacquer-ware, specially fasten the admiration.

The ingenuity and labor of the Chinese artisan are well exemplified in the objects shown in our two engravings of groups selected from exhibits at the late fair. In the first, the principal object is an open wooden cabinet of black and yellow wood, inlaid with metal, profusely ornamented with carvings and nondescript animals in ivory. The screen-like top to the alcove above the railing of the broad part of the cabinet is richly carved with a multitude of objects in relief, confined to Chinese waters, if indeed they exist there. Curious groups of figures are placed on the standards, and the hideous-looking monsters twined around the outer columns show the peculiar Chinese ideal of the beautiful. The carvings are all in relief, and even the most minute objects are executed with a degree of skill almost marvelous. The cabinet is light and graceful in appearance, and well calculated for the display of porcelain on its shelves, several specimens of which are seen. The height of this beautiful piece of carved work is seven feet. The three antique bronzes in the foreground are highly-interesting objects, though not notably graceful in shape. They are supposed to be several thousand years old. The middle bronze, surmounted with flaring handles and a nondescript animal on the lid, is a censer. It is of massive appearance, and, though showing marks of great age, is well preserved. It rests on a teak-wood base. The two supporting vases are noteworthy for the richness of their engraving, the one on the right of the censer showing the more elaborate ornamentation. The work is done in low-relief, and is exceedingly quaint in its design.

The striking objects in the second illustration are even more suggestive of the distinctive features of Chinese art. The bed is a wonder of intricate and exquisite carving and inlaying—metals, various woods, and ivory, all having been used in the latter process to enrich the work. Pendent dragons, with shining scales in metallic enamel, hang from the canopy, and different animals ornament its upper corners. The lower fringe is a tangled thicket-work of flowers, fruits, and leaves, so minutely worked as almost to bear examination with the microscope. The panels of the canopy are wrought with sentences from the Chinese philosophers, in hieroglyphic characters. The edges of these panels have carved groups, representing scenes in household-life, in very high-relief. At the base of the standards are also seen carved groups, of large size and grotesque expression.





*Selections from the Chinese Exhibit.*

At the right of the engraving is a superbly-wrought cabinet of teak or ebony, also a very intricate piece of carving and ornamentation, though less elaborate in design than the bedstead. The fire-screen is a fine specimen of lacquer-work, representing a landscape



made up of trees, rocks, sky, flying storks, and deer. The general artistic design of Chinese porcelain seems to be rather to charm the eye through the sense of color than that of form. In the more ancient ceramic specimens exhibited at Philadelphia there were the same matchless manipulation, the same high and low harmonies and contrasts of color, as in the best examples of Japanese art, though they were always inferior to the latter in inventive daring, variety of design, and force of characterization. In fact, the decorative arts of China and Japan are so correlated that it is not easy for an inexperienced eye to distinguish between them; though, the principles of demarkation once apprehended, the latent tendencies and idiosyncrasies of the Japanese, getting the uppermost, stamp their origin with unfailing precision. As an example of the extreme patience and conscientiousness of the Chinese artisan, we may mention that the splendidly-elaborate bedstead in our second Chinese group is said to have occupied several workmen four years to complete! Among the bronzes shown in the illustration, the low-standing one in the foreground to the right, covered with quaint designs of dragons, is claimed to be three thousand eight hundred years old. Beyond the bedstead several very old and choice jars, made of a now unknown material, may be seen. The two tall, white jars are seven hundred years old, the teacups eight hundred. They are of immaculate whiteness, and stamped on the side with inscriptions, showing they were designed for imperial use. The dark jar by their side is three hundred and fifty years old, and the dark jug on the right is asserted to be eight hundred. The tall vase standing on the floor next beyond the wardrobe is one of the most elaborate and wonderfully-painted Chinese porcelains so conspicuous in collections.

The display of English furniture at the Centennial Exhibition was large and varied, and superior, as a whole, to that of any other country. The prevailing modern fashions of decorative art in furniture partake essentially of the French school in design, and we find more or less of this influence even among the work of the English exhibitors. But English taste has a certain substratum of genuine and conservative feeling, and therefore runs less to the merely meretricious. A similar sentiment in favor of truly artistic furniture, it is pleasant to note, has recently sprung up in America, though it has a hard fight with the false and conventional notions of sham splendor, flaming upholstery, veneerings, and bogus mouldings, which have so long filled the average American ideal of decorative house-furnishing.

To the above end, both in England and America, the hints and teachings of Mr. Eastlake have so largely contributed that he may almost be called the pioneer of a fresh Renaissance in this direction, though his disciples, in their enthusiasm, would sometimes push their principles to exaggerated results. True art must always be the exponent of its age, not the mere soulless revival of the forms of a past epoch, no matter how admirable those forms may have been in themselves. The mediæval Renaissance

that wrought such wonderful results in all the arts, as well as in literature and life, while it revived classic form, was so inspired by its own inventive and original spirit that it modified and harmonized these forms into a new beauty born of the time. Such must be the essential condition of all genuine reform in the arts, whether the material used be wood, marble, or canvas. And such, it is but proper to say, is the implied teaching of Mr. Eastlake himself, who is grossly misapprehended when he is supposed to advocate the literal revival of mediæval forms of wood-work and other art which enters into household decoration. The fundamental principle of the theory of furniture which has become so widely associated with Mr. Eastlake's name may be briefly and simply stated as follows: such a close alliance between the ideas of decoration and use that the former shall be an outcome of the latter, and never be so far carried out of its legitimate function as to conceal or obscure perfect honesty and solidity of construction. The types of form characteristic of this new school are near akin to mediæval patterns, because the latter present so picturesquely and admirably those simple, bold, and truthful shapes that instantly reveal the special uses for which they are designed, and leave no excuse for anything but strong and careful work. While this style of construction admits of elaborate decoration, it must always go hand-in-hand with genuineness and use, and rigidly exclude the applied veneers and machine-made ornament which are so often employed to hide flimsy workmanship and mere "scamping" in joinery. Veneering must be used solely as the dividing lines are in the colors of purely decorative art.

While the principle above named is largely characteristic of the furniture illustrated in engravings, the general designs differ widely from those ordinarily associated with the Eastlake school, with one or two exceptions. The general taste of the English, as exemplified by their display of furniture at the Exhibition, is less for the simple and massive forms, derived from mediæval types, which obtained up to the time of the restoration of the Stuarts, and which the Eastlake canons would again bring into prominence, than for the later styles introduced by the French sympathies of the second Charles and his immediate successors. Charles II. and his gay courtiers were educated in France and on the Continent, and imported with them foreign tastes and ideals. The dominance of Louis Quatorze and the characteristic color of French society at the court of Charles was continued under that of his successor, and the influence of imported tastes left a profound influence on Art long after they had disappeared from politics. The diaries of old Pepys and Evelyn, the latter of whom lived to extreme old age, are full of caustic laments and reflections on the decadence of good old English taste, and occasionally we get a rude prophecy of Eastlakeism in their attacks on the new styles of house-furnishing and the employment of French artisans and foreign designs. Even when England was at sword's point with France, under Queen Anne, Gallic taste was triumphant while the former nation lost in arms, and the essential characteristics of style in household art, with certain modifications, remained alien.



Horace Walpole, in the reign of George II., devoted the whole of his elegant life to collecting *bric-à-brac* and the innumerable *objets d'art* which delight the soul of the connoisseur, at his villa of Strawberry Hill. As much of an enthusiast, however, as he was for a Gothic revival, the idea of resuscitating the earlier forms of furniture never suggested itself to his versatile imagination, except so far as they might be valuable for



*Cabinet-Work, by Messrs. Wright and Mansfield, of London.*

curiosities, and the foreign stamp which came in under the Stuarts remained unchanged. To the fact that English country-seats and manor-houses were full of noble and sturdy examples of old furniture, which kept alive a latent love of the simpler and better forms of an earlier epoch, as well as to the essential conservatism in English character itself, is it due that the Art-tastes of the country were not entirely overborne by foreign influence in furniture. At no time did the English cabinet-makers and wood-workmen forget to do honest and solid work, however they might copy meretricious designs in obedience to a popular demand, though this charge has been rife of late years, it must be stated, in England as well as in America.

The English manufacturers who exhibited their art-products in furniture at Philadelphia embrace the best-known names in Great Britain; and they arranged their space so as to give representations of suites of rooms, designed and decorated in different styles. Several of these were very rich and harmonious in effect, though but one of them, which will be described further on, suggested closely the Eastlake school of design. For the most part they were highly-artistic studies from the Jacobean, Queen Anne, and Georgian periods, characterized by noticeable finish and grace of design and workmanship. It was quite refreshing to note this excellence of workmanship as extending to

the framework as well as the decoration: for example, drawers fitting closely, but gliding without an effort, and moving as freely when turned upside down as when in their proper positions. An interesting point, in passing, may also be noted: the extraordinary capacities of solid mahogany and walnut for beautiful artistic effect, as shown in the English exhibits. Both these woods, on account of their cost and difficulty of working, in spite of the richness and warmth of their grain, are almost banished from the American cabinet-maker's shop, except in the shape of veneering. In many cases the different courts of the English exhibitors were arranged so as to give the *ensemble* of effect in color and general tone—tapestry and hangings, carpets and rugs, parquetry and tile-work, having been used with great good taste. A noble piece of furniture cannot be seen to its best advantage aside from its accessories and surroundings.

Our first illustration of English art-furniture is from the exhibit of Wright and Mansfield, of London, who took the only gold medal in this branch awarded to any English manufacturer at the last Paris Exhibition. Their furniture was after patterns



*Cabinet-Work, by Messrs. Wright and Mansfield, of London.*

and designs of the eighteenth century, and copied from the manufactures of Sheraton, Hipplewhite, Chippendale, Johnson, and others, the originals of which have commanded extraordinary prices in London within the last few years. The principal specimens of their work were an inlaid mahogany sideboard, a mahogany and satinwood *secrétaire*, and a writing-table of the same material, a beautiful satinwood wardrobe, side and pier



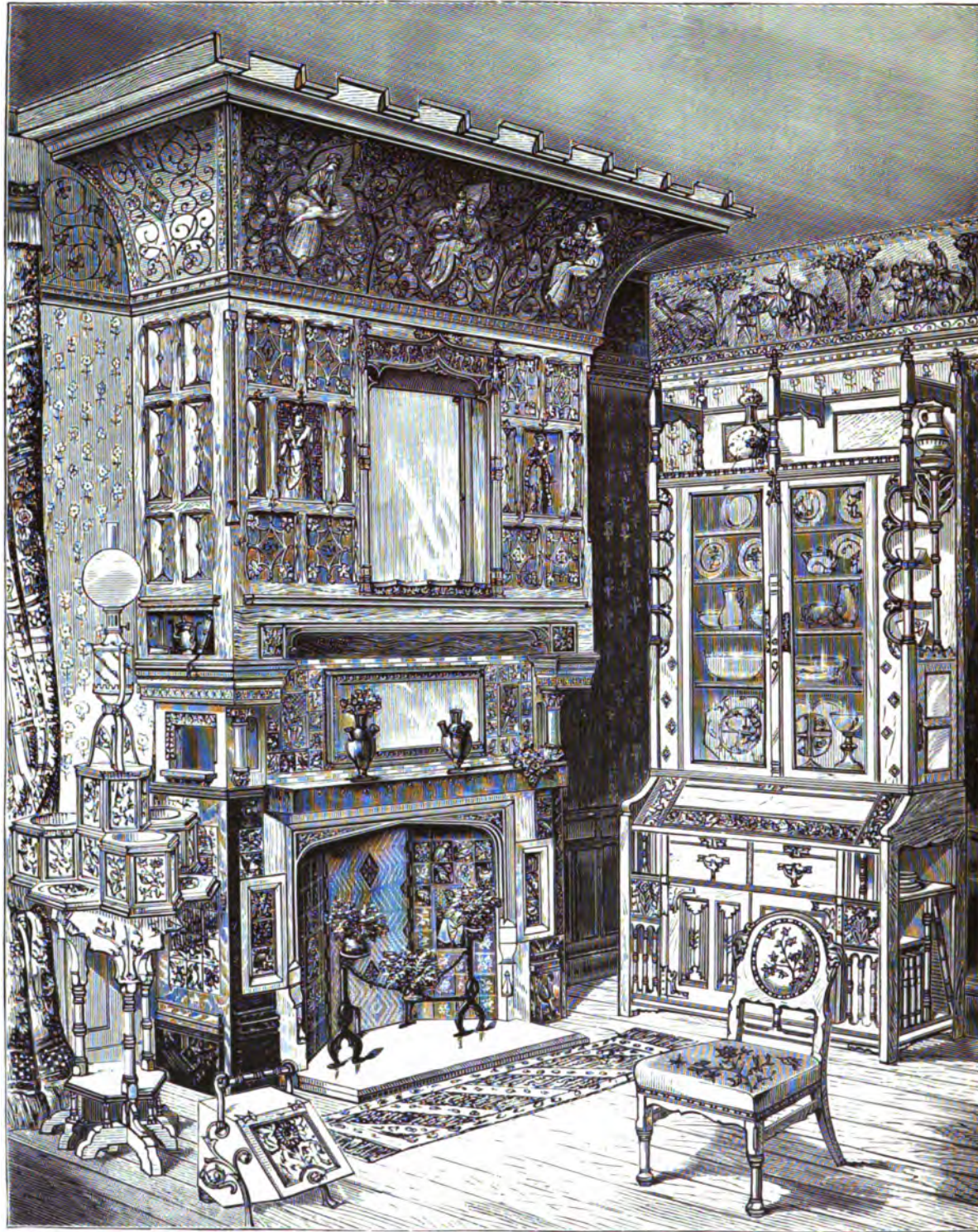
tables of satinwood, and the soft gray hare-wood, and a satinwood cabinet richly inlaid. Of these we engrave two, a side-table and cabinet. The first of these is a side-table of satinwood, with panels of hare-wood, inlaid with marquetry, representing wreaths of leaves and flowers, medallions, and classic figures. The ornamentation, without being excessive, is exceedingly graceful, and the form excellent. The cabinet was such an *objet de luxe* as was hardly surpassed of its sort at the Exhibition. It is of satinwood, with hare-wood panels. The paintings on copper in the panels are old, and said to have been executed by the celebrated Angelica Kaufmann and Bartolozzi. This cabinet was two years in making, and nothing can be more light, graceful, and elegant, than the form and general design, suggesting as it does strength, and thoroughness of workmanship as well. Some idea of the amount of study and labor devoted to these two pieces of art-furniture may be had when it is known that the price asked for the cabinet was four hundred pounds sterling, and the same amount for the side-table per pair. The cabinet, as may be seen in the engraving, and as was general with similar pieces in the English exhibits, was ornamented with bronzes, platters, and vases, a principal design of such furniture being to serve as a receptacle for such works of Art. Messrs. Wright and Mansfield have long been known as among the most artistic furniture-makers in the world, and their late Philadelphia exhibits will certainly not lessen that reputation.

We next present an illustration of the work of Messrs. Cox and Son, of London. Their show consisted of a carved-oak sideboard, a carved-oak chair of the Glastonbury form, small hanging cabinets of many beautiful styles, a wall-cabinet of oak with brass mountings and highly-elaborated panels of genuine bronze, and several minor pieces. The unique and striking feature of their exhibit, however, was a huge chimney-piece and fireplace, forming the greater part of the end of a room. The whole piece is so rich in ceramic ornamentation as to belong almost as much to the potter's craft as to that of the worker in wood. Our engraving shows this grand chimney-piece, the brass-mounted oak cabinet, an oak flower-stand, and chair, as constituting what may be called the living apartment, the "ingle-nuik" of a household.

The fireplace is of stone and marble, carved and moulded, and inlaid with hand-painted tiles, representing birds, foliage, and the following subjects: "The Song," "The Tale," "The Jest," and "The Book," all of them eminently suggestive of the amusements of a winter evening and the sweet interior privacies of household recreation. The hearth, also of tiles, is fitted with wrought-iron fire-dogs, which have a reversible arrangement of brass cups for holding flowers in summer. Above the mantel-board, which is covered with richly-embroidered cloth, is a mirror, with border of hand *repoussé* work, copper-gilt. Surmounting the stone and tile work is carved and inlaid oak-framing, with painted panels and a recessed mirror. The framing is the continuation of the wainscot paneling of a room. The cornice is richly decorated in running patterns, having painted vignette panels, showing "Maternal Affection," "Conjugal Affection," and "Filial Affection," while



intermediate panels are decorated with bird-subjects. The oak wall-cabinet is richly carved with walnut shafts, and mounted with massive brass fittings, the whole effect



*Furniture, by Messrs. Cox and Son, of London.*

being relieved with superb bronze panels. The dining-room chair is oak, covered with embossed leather, showing flowers, birds, and insect-subjects. The other objects consist of an oak flower-stand, filled in with hand-painted tiles, surmounted by a lamp, and a carved-oak coal-box, with brass mounts.



More nearly than any other English exhibit this furniture suggests the Eastlake principles and designs. The work is massive and simple in form, with very broad, rich effects, well harmonized and contrasted. The ornamentation is elaborate and hand-wrought, and its spirit so true to the purpose of the work that it blends into the total effect of the whole, without once distracting attention to any special detail till it be studied with a critical eye. The idea of great strength and solidity is never lost in that of decoration, however varied the latter may be. The effect in the cabinet of the heavy brass mountings on the doors and drawers is particularly noticeable. Of all varieties of furniture, the chimney-piece and cabinet are, by the very nature of things, in their æsthetic purpose, most open in an artistic sense to rich decoration. The chimney-corner should be the very "holy of holies" of the household. Here gather old and young, when the labors and sports of daylight are done, and the great family reunion takes place. All the arts of the architect, the tile-painter, and the wood-carver, should be exhausted to make this spot glow with vivid brightness through all the memories of after-life, and help to associate all that is best in affection and thought with all that is best in creative design. For a different reason the cabinet is also open to the highest decoration both in form and variety of color-effects, so far as the latter may be obtained by vari-colored woods, medallions of metal or porcelain, and metal mountings. The earliest form of the cabinet, in mediæval furniture, was that of a wardrobe, in which to hang armor or robes; or of a chest, to contain money or valuables. At the time of the Renaissance, cabinets with numerous drawers and several compartments were introduced. These were known as *armoires artistiques*, and the object of the maker seemed to be to combine in one piece of furniture, under the pretext of utility, all the fascination and the rich caprices of decorative art. The worker in brass and iron brought his craft to the assistance of the cabinet-maker, both in embellishing and giving solidity to his *chefs-d'œuvre*, and the results fetched great sums. Then, as now, the cabinet was used to hold and display, in an effective way, all the various minor objects of art which might be in the possession of the wealthy. Its design being mainly decorative as entering into a room-picture, its workmanship admits of a wider range of form and ornament than most other furniture, so long as the suggestion of strength as a depository of valuable things be not violated—a principle indispensable in the design of art-furniture.

Two illustrations of fine cabinet-work, by Messrs. Cooper and Holt, of London, justify the high rank held by this firm in England. The first seems specially designed for a sideboard in a dining-room. It reaches as high as the cornice, and is of massive proportions. The material is light oak, elaborately carved, the designs on the drawers and panels being oak leaves and acorns. The doors, on the centre part of each wing, are inlaid with fine tile, with paintings in the centre, bordered with acorns. The whole cabinet or sideboard, it may be noticed, is inlaid with various rich woods. There is a

large mirror in the centre, portioned off into oblongs on the borders. The ornaments are of mosaics, of various designs and contrasted colors. So far from this handsome

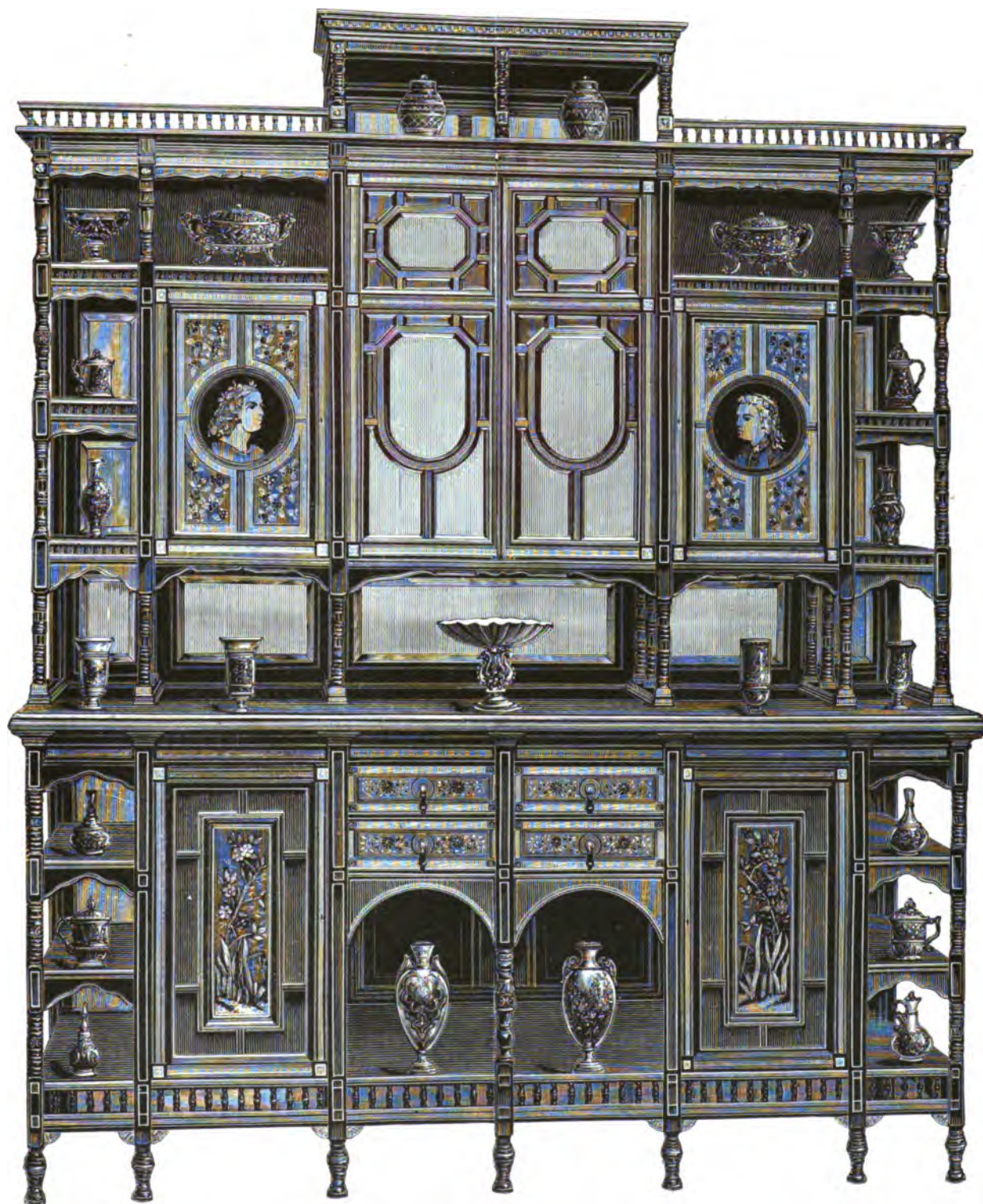


*Sideboard, by Messrs. Cooper and Holt, of London.*

piece being merely ornamental, it affords unusual accommodation, having seven large drawers, which are themselves richly carved. The whole work is alike massive and



elegant in its effect. A second example of the work of Messrs. Cooper and Holt is a large drawing-room cabinet, which is a perfect gem of beauty. It is of ebonized

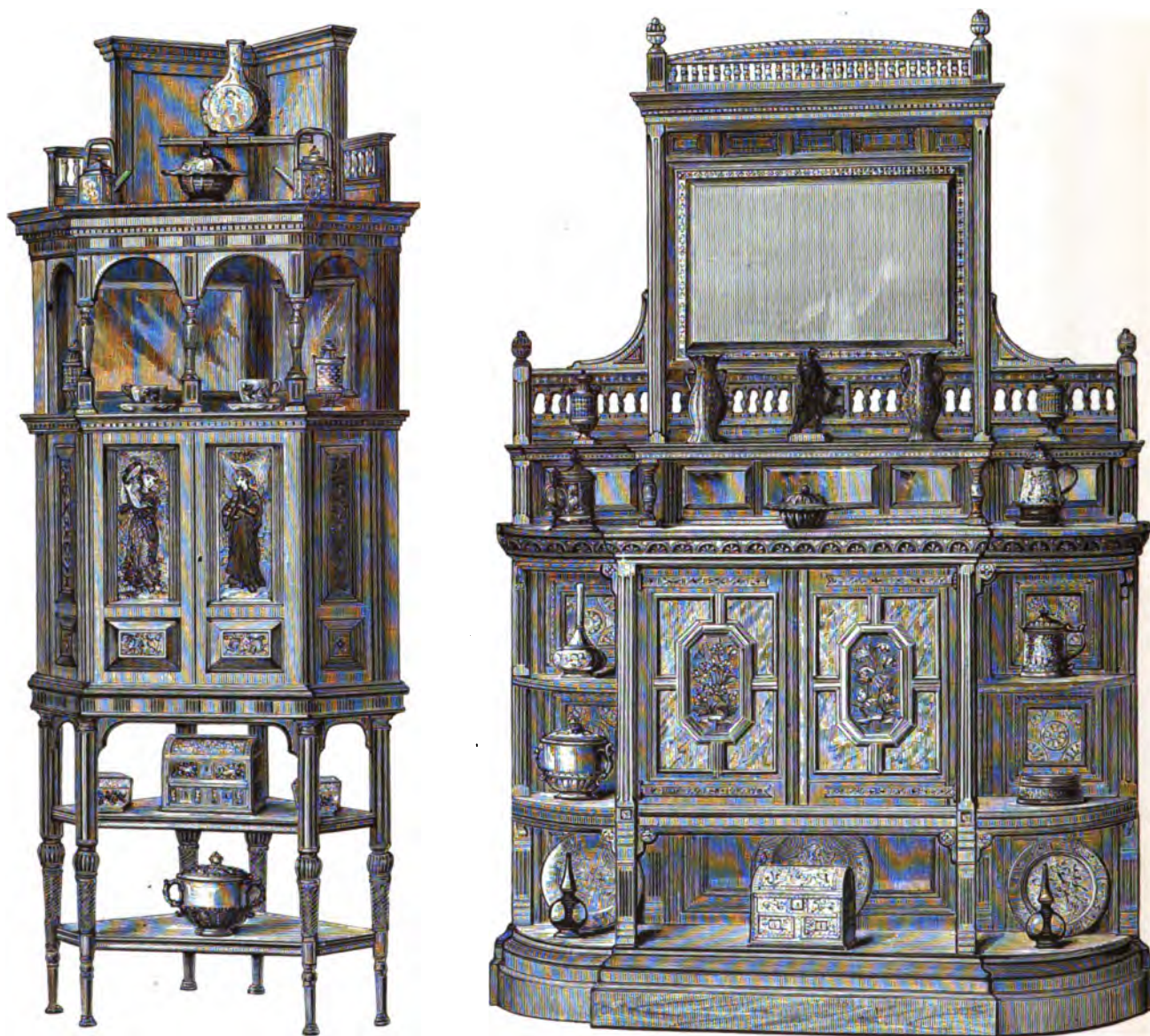


*Cabinet, by Messrs. Cooper and Holt, of London.*

cherry, inlaid with conventionally treated designs. The effects of the various woods, rich amboyna, delicate gray hare-wood, satin, purple, white, and low-toned greens, with the brilliant, beveled, and silvered plate-glass panels, the turned spindles and mouldings,



partly gilt, are exceedingly pleasing. The panels of the lower doors are richly carved in wood, to represent rushes and flower-bushes; and the centres of the doors of the wings are black majolica medallions, with heads in relief. The whole of the ornament used in the decoration of this superb drawing-room piece is rich and delicate, and never passes the strict limits of good taste. This cabinet was regarded by the jurors of the Centennial Commission as among the very finest pieces of work contributed by England



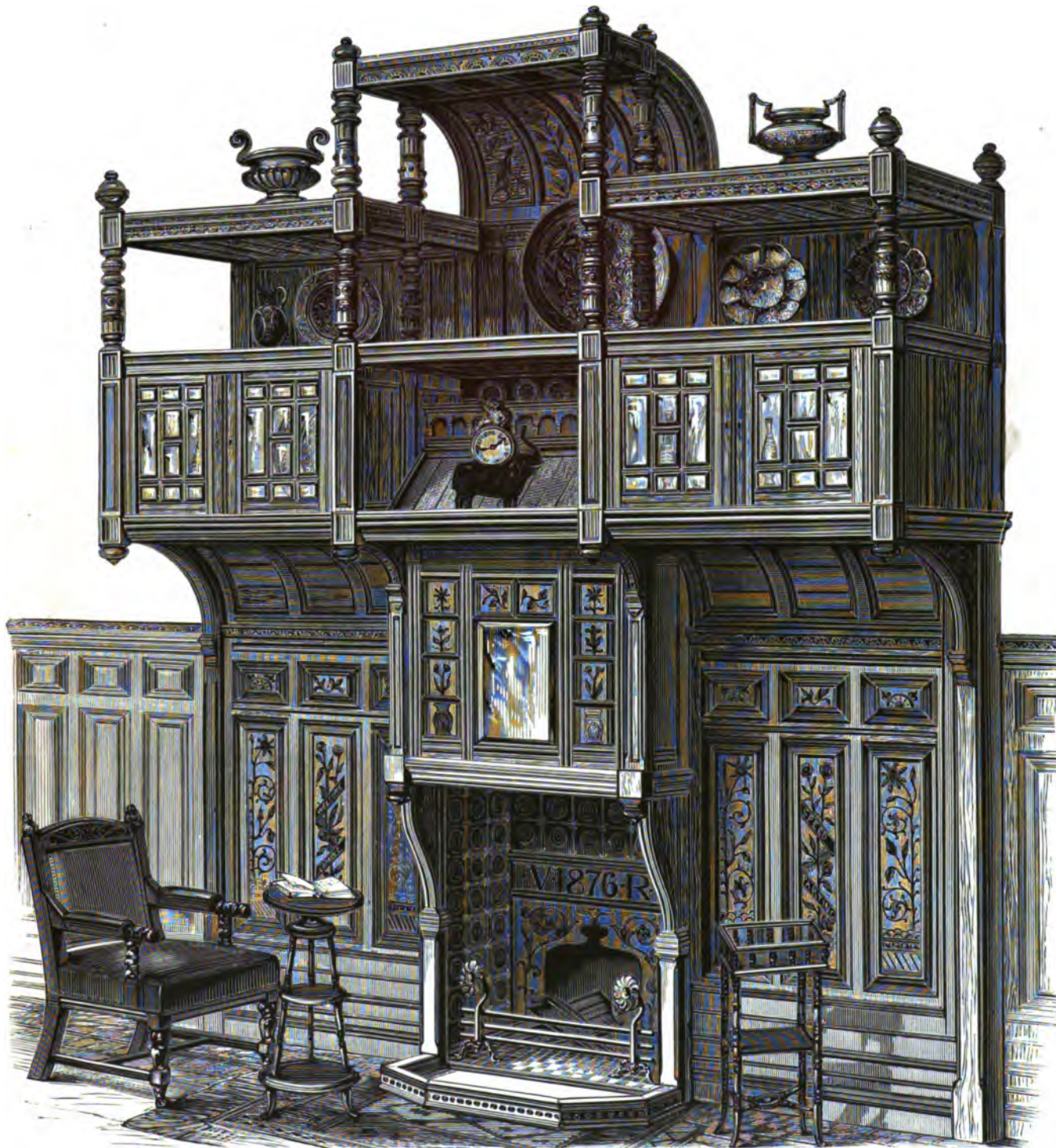
*Cabinets, by Messrs. Collinson and Lock, of London.*

to the Exhibition. In artistic design it belongs to the Queen Anne period, and is probably a copy of an old model.

Messrs. Collinson and Lock, of London, are represented, in one of our engravings of English furniture, by two very elegant parlor-cabinets. These are of high merit in design, and certainly in manufacture, for it has been the special study of this firm to unite durability with elegance; and by no less than authority than Mr. Eastlake, we



believe, they are recognized as among the skillful and artistic cabinet-makers of Great Britain. The larger cabinet is of satinwood, inlaid with ivory and various woods. The other is an angle cabinet, of plain red-walnut wood, the panels of the door being painted



*Chimney-Piece and Dado, by Messrs. Howard and Son, of London.*

in decorative figures. Both of these productions are original in composition, arrangement, and finish. They cannot be said to belong to any style, and are in no way borrowed from the past, although thoroughly of the old English in manner. It is a

style that Messrs. Collinson and Lock have, in great measure, made their own, and which more or less characterizes all their work. The larger of these cabinets was offered at one hundred and fifty, the smaller at ninety pounds sterling; and they were certainly, for their value, very reasonable.

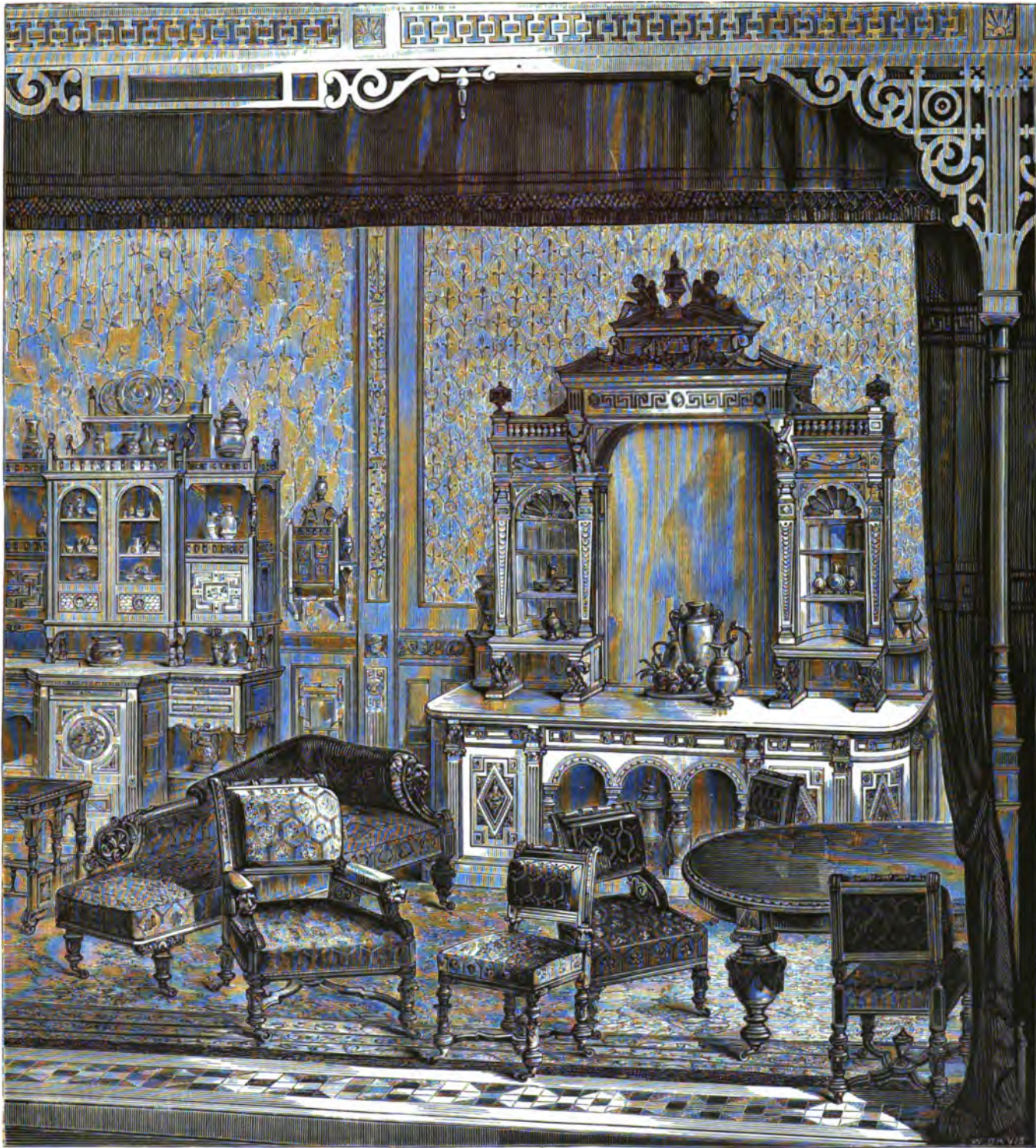
Messrs. Howard and Son, of London, among other important contributions, lent to the Exhibition a very elaborate chimney-piece and dado, which are illustrated in our engraving. These pieces called out much admiration by their rich and massive design. The most attractive feature is a novelty, being a patented process for inlaying solid woods with other woods in any conceivable design—a process of great value for all purposes of interior decoration, which has been patented by Messrs. Howard and Son, and will soon be introduced into America. The chimney-piece here given is of English oak, inlaid with pollard-oak. The fireplace is inlaid with porcelain tiles, and the mantel-piece supports two cabinets with glass doors and shelves for ornamental pottery. In the centre panel to the left may be seen the words, "Welcome the coming," and in that to the right, "Speed the parting guest." The decoration is simple and tasteful, and, as may be seen, the lower panels continue the design of the dado, or wood wainscoting of the room.

Our last engravings of English art in furniture illustrate the contributions of Messrs. James Shoolbred and Co., of London, to the late Exhibition. Their work was shown in a pavilion of six compartments, designed in the old English style, which was very carefully considered in detail, and kept low in tone externally to enhance the pictorial effects of the furniture. The furniture of the first consisted of mahogany dining-room pieces, exceedingly massive in character, executed in the Italian style. There was a superb sideboard, richly carved, the details generally being of bold art-treatment, and a low, circular dining-table, the top of which was made of a single piece of wood, measuring seven feet in diameter. The easy-chair and six standard chairs were particularly vigorous in design. An ebonized and gold drawing-room in the Jacobean style contained a very unique cabinet, with carved panels of pear-tree, and also some finely-decorated panels painted on silver-wood. A rich pair of embroidered curtains of olive-green satin and green borders gave great elegance to the compartment.

An oak dining-room in the Jacobean style gave fine specimens of high-art furniture, especially the buffet, which showed rich mouldings, carvings, and inlays. This is seen in the first of the two illustrations of Messrs. Shoolbred and Co.'s furniture. The chairs and couch are covered in cuir-colored morocco, with an old English ornament embossed on it in gold, giving the whole a very rich appearance. The decorations in this compartment were very handsome, the hangings being tapestry of an ancient English design. A suite of Anglo-Indian bedroom furniture was exhibited, made of walnut and box, with painted panels on ivory. There was also a very elegant bedroom suite of the time of Queen Anne, made of satinwood, and elaborately painted; and



another small bedroom in the Stuart style, of walnut and oak, with *bois repoussé* carvings, it being the first time this style of decoration was ever introduced in America.

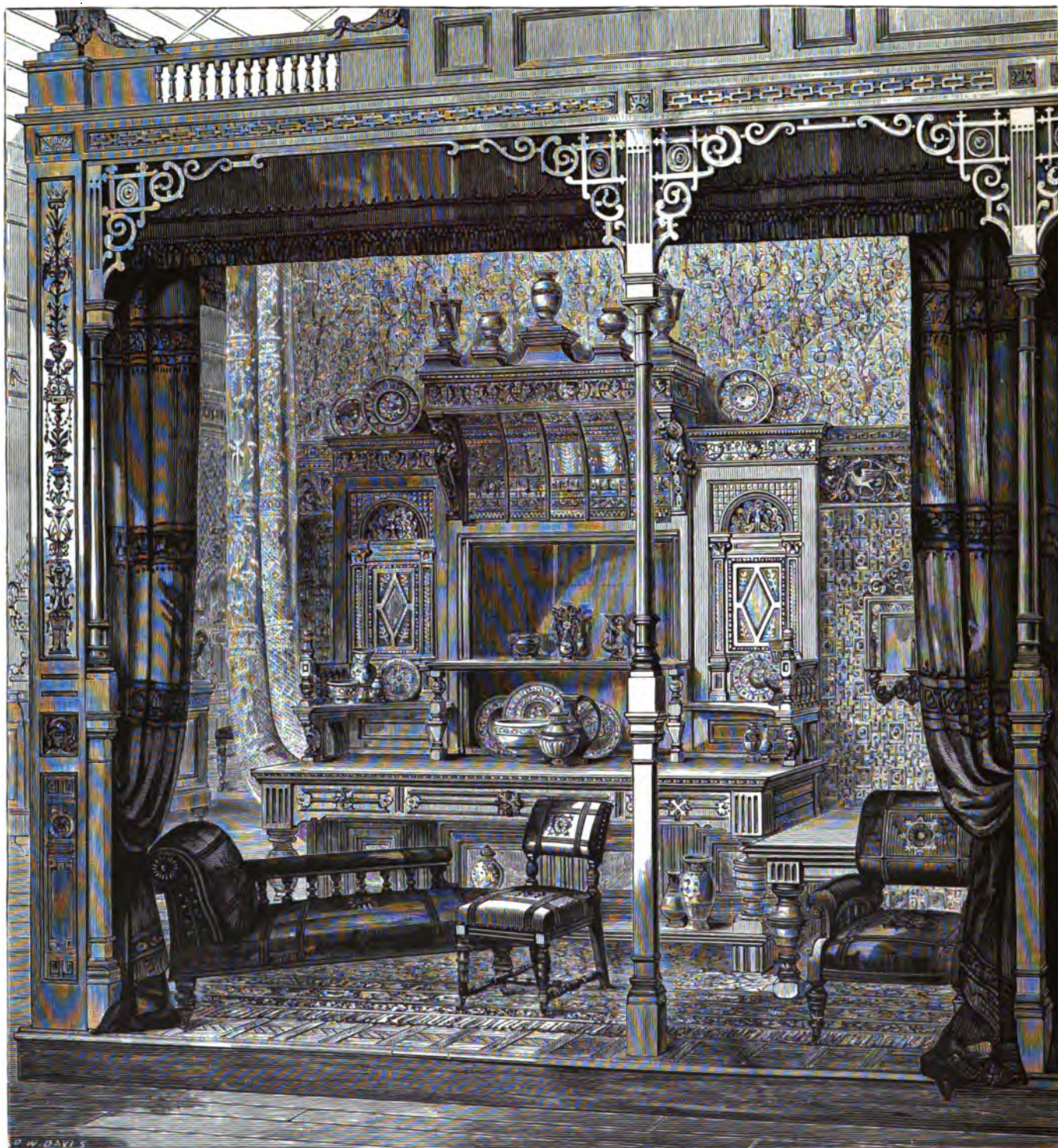


*Furniture, from Messrs. Shoolbred and Co., of London.*

Before leaving our notices of English art-furniture it is in proper connection to say a word about grates and fireplaces, features which enter so prominently into



the pictorial effects of a room. Messrs. Steel and Garland, of England, were among the prominent exhibitors in this line of articles, and we illustrate two of their designs.



*Furniture, from Messrs. Shoolbred and Co., of London.*

These are composed of judiciously-mingled burnished steel with ormolu enrichments, and hearths and panels in encaustic tiles and bronze. In few things has Art-taste made

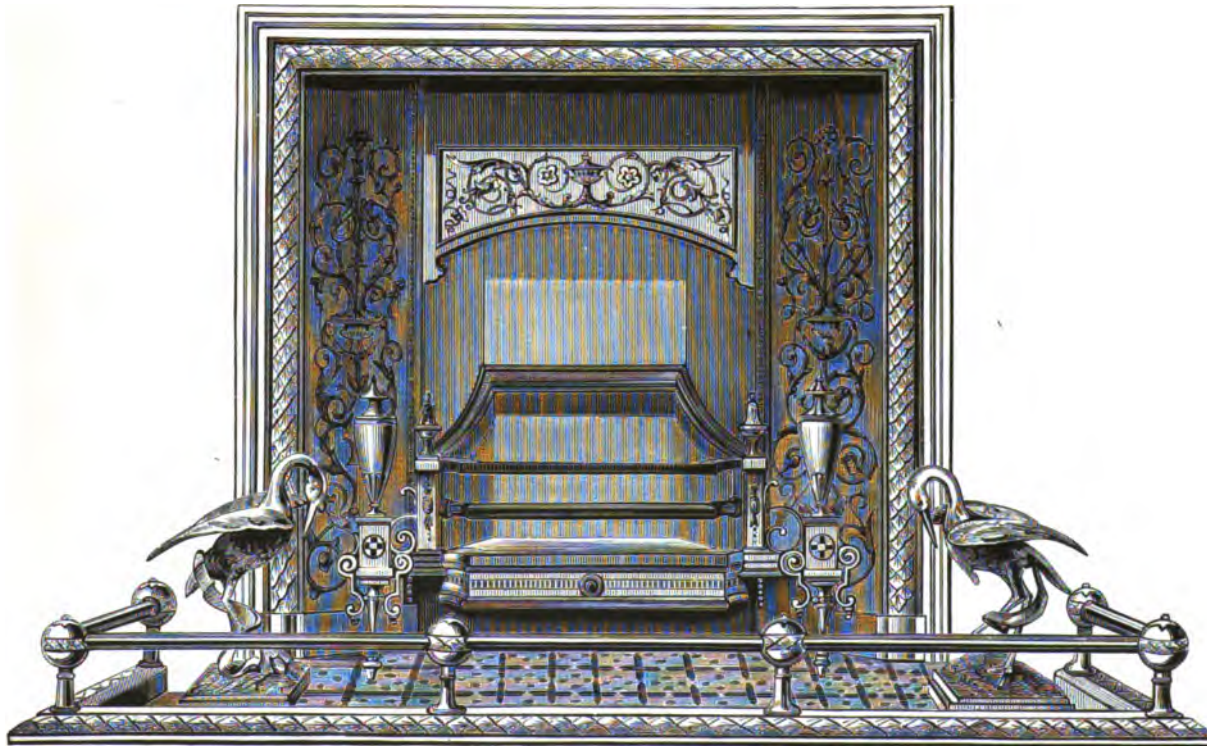


such advances as in grates, fire and mantel pieces. In winter the grate with its blaze is a centre of attraction, and at all seasons the mantel is an important feature, admitting



*Grate and Fireplace, by Messrs. Steel and Garland, of England.*

of ingenious designs and varied ornamentation. In the fireplaces tiles are extensively used, and next to these burnished steel produces the best effects. In both the speci-



*Grate and Fireplace, by Messrs. Steel and Garland, of England.*

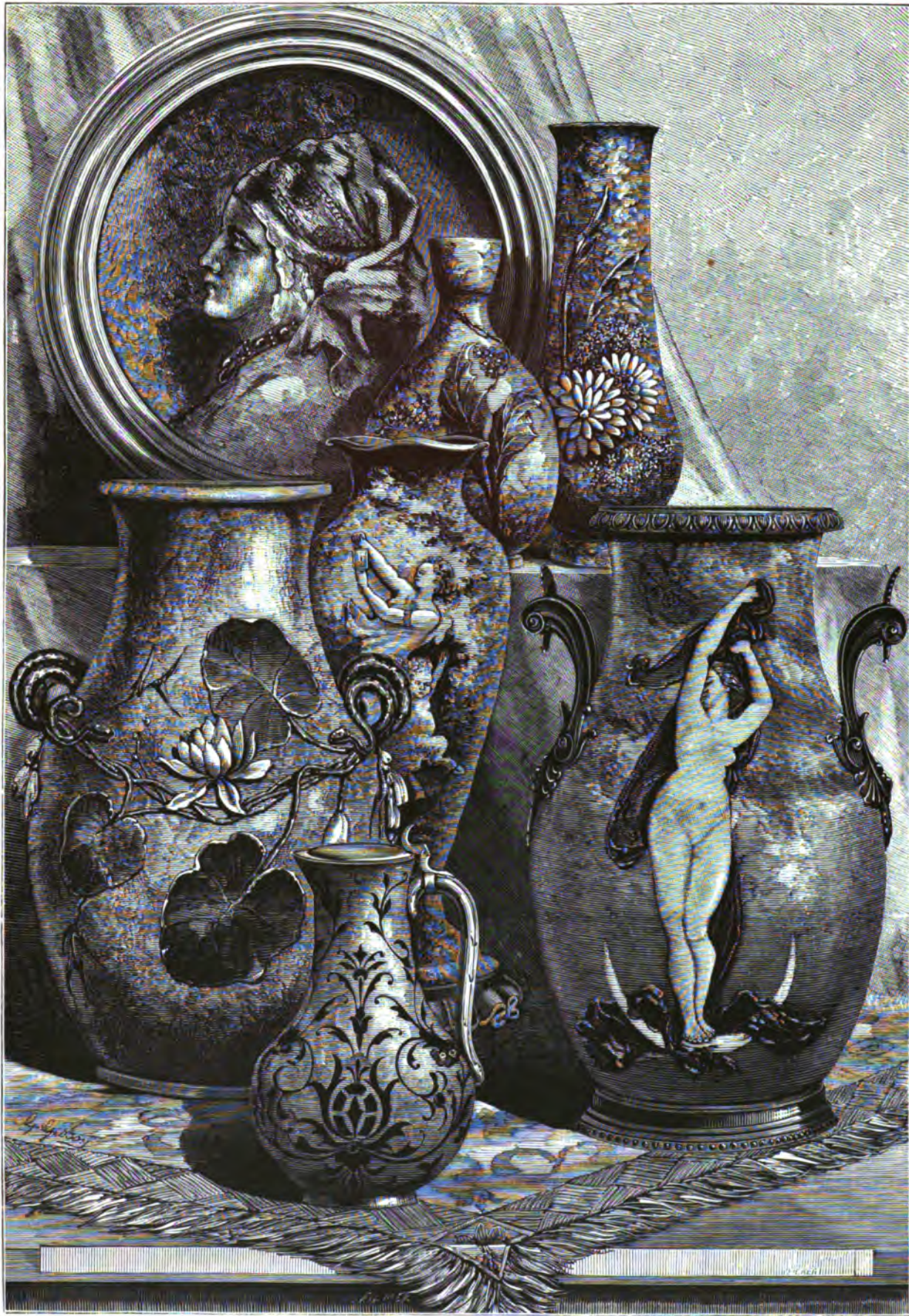
mens shown the panels are of bronze, richly ornamented with ormolu or brass mountings. The hearth of the second fireplace is tiled, and the storks are of highly-polished brass.

The English showing of household art, taken in its entirety, was worthy of the highest commendation, and far more accordant with the soundest canons of taste than that of any other nation. One thing specially to be noticed was the combination of pottery and metal mountings with cabinet-ware, leaving a result rich and attractive in the extreme. Many of the cabinets were also tastefully adorned with plaques, vases, and ornamental tiles of porcelain, terra-cotta, or Doulton ware, arranged on the shelves. Among the splendid specimens of wood-carving was one by Harry Hems, of Exeter, a sturdy oak chest, made out of beams of Salisbury Cathedral, six hundred years old. It was about five feet long and four feet high, with a ridge-roof lid and enormous iron mountings. The deep carvings were said to be in every instance reproductions of early examples of Perpendicular Gothic in the west of England.

The exhibit of Limoges faience by Haviland and Co. was one of the most remarkable and interesting of any at the great fair, differing essentially as it did from other kinds of ceramic-ware. The artists of Limoges, in producing such forms as are illustrated in our engraving, had no local precedent to build their labors on, no tradition to follow. The first manufactory of faience at Limoges was established in 1737, and up to the beginning of the present century its products had but little rank in Art. It may be indeed asserted that its celebrity commenced within a much more recent period, and only attained its present dignity under the inspiration of Haviland and Co. Some of the earlier specimens have no distinctive characteristics to aid their recognition, beyond an occasional trace of the Provençal styles of Moustiers. The Limoges pottery exhibited at Philadelphia was really the fruit of a new process and of new ideas. The striking feature is originality alike of form and decorative art. The shapes are marked by strength, chastened by a fine sense of harmonious proportion. The history of the art offers no exact type after which it could be said they are modeled. While some bear evidences of analogy to the early ceramic forms of the Britons and Anglo-Saxons, it would be impossible to explain others, without resorting to the detection of fanciful resemblances to any source outside of the creative genius of the artists. Fresh and bold as the forms are, however, it is in the style of decoration that the lover of Art finds his chief delight. The colors are generally rich and wonderfully massed. The drawing is spirited and vigorous, and great freedom from conventionality is everywhere evinced. Among the artists whose names have become widely known in connection with this pottery may be mentioned Delaplanche, Bracquemond, Chaplet, Noel, Lindéncher, Damousse, and Lafon.

The decoration is applied both to the flat surface and in relief, consisting of animal and human forms, of flowers, insects, and other natural objects. One beautiful and





*Limoges Faience.*



singular pair of vases shows the forms of Phoebus and Luna respectively, moulded in unglazed relief. The figures are fine ideals of beauty, and the effect of the bold experiment of leaving them unglazed is peculiarly pleasing; whenever we meet with human faces and figures, the fine coloring is even more striking than are the remarkable freedom and truth of the drawing. The flesh-tint, in particular, is marked by a close fidelity to Nature, and is one of the distinguishing merits of the faience of Limoges. There are several pieces on which this is exemplified: notably a plaque, on which there is a draped female head; a vase, on which appears a woman throwing grain to poultry; and another, showing a child. In all these the flesh-tints, hitherto considered so difficult of production, come very close to Nature. When floral decoration is used, we find the same strict adherence to both the form and color of the models, showing a marked departure from most decorative art even in ceramic ware, where Nature is generally treated conventionally. The artists, however, have not stopped here in their pursuit of the natural. They have also followed it in the arrangement of the ornamentation. On one of the vases a flower appears moulded in relief, lying as if the stem had bent, and the vase had intercepted it in falling to the ground. We are here irresistibly reminded of the simple natural suggestions which brought into artistic existence the Corinthian capital and the Gothic order of architecture. From these we turn to other vases, on which appear hunting-dogs, full of life and action, and admirably colored. The ground-colors are not the least remarkable part of the decoration. One vase is of a deep transparent blue, very rarely met with in faience; others are of varying shades of green and brown; and the most pleasingly suggestive of all is a cloudy, mottled gray.

To explain, so far as the achievement of any artistic result can be explained, these specimens of French ceramic art, the peculiarity of the process of manufacture must be referred to. The great mechanical disadvantage with which artists have had to contend is the transformation effected in the colors by the action of different degrees of heat, which completely obliterate their individual characteristics. It is possible that to this difficulty of estimating the precise effects of firing is to be attributed the usage, so general in the ceramic art, of introducing, as ornaments, flowers and plants for which no precedent either in form or color can be found in Nature. It is claimed for the artists of Limoges, on the other hand, that the coloring they apply is so prepared that the result is in every case an absolute certainty; and that each artist's style and touch are distinctly preserved. Without attempting to probe their professional secret, its possession may partly account for the breadth and boldness which mark their style of decoration. Leaving behind the methods, which demand only careful drawing and elaborate finish, they have aimed at stronger effects, and have won a distinctive character by the apparent ease and peculiar freedom with which their subjects are treated. The faience vases of Limoges deserve attention, therefore, both for their artistic beauty and for the indications they give of originality.



All the exhibits of this beautiful pottery, which has already established itself as a standard of comparison, show clearly that the danger formerly incurred of ruining the manufacture by following the porcelain style of ornamentation has been safely avoided. The true idea has been grasped. Figures are produced which are so full of life as to be almost gifted with motion; and, in the backgrounds, effects are occasionally brought out closely allied to those put on canvas, a hitherto unprecedented feat in painting pottery. In the plaques and tiling, especially, we get revelations of unknown capacity in faience, alike for landscape and portrait. As a specimen of tile-painting may be mentioned M. Bracquemond's allegory of human progress. The spirit and beauty of the drawing, and the happy harmony of color, made this piece much admired and talked about at the late fair.

The two great memorial vases, twelve feet in height, designed by Bracquemond, and sculptured by Delaplanche, commemorating the century of American national life,



*Psyche.*

were remarkable for their boldness and originality of treatment, though open, in some respects, to criticism, measured by mere conventional rule. In these the peculiarity of workmanship was, that the enamel was only applied to the decoration; the body, busts, and figures, were left unglazed. These huge figures must have required special kilns to be built for their firing. Limoges faience can only be compared, though essentially different in character and treatment, with the Doulton stone-ware and Lambeth faience; for these two groups of pottery were essentially *the* features of the Exhibition of their kind, most pregnant with new ideas and important art-suggestions.

The exquisitely-modeled Psyche in *pâte tendre*, or soft-paste porcelain, illustrates

another form of the Limoges faience. The rarity of the production of this beautiful kind of ceramics till within a recent date is owing, in part, to the extreme difficulty of manipulation. M. Arnoux, in his report on the Paris Exposition of 1867, says, on this subject: "It (*pâte tendre*) is, of all kinds of pottery, the most difficult to work. It can neither be thrown nor cast into moulds. The shapes are obtained by casting it in thick plaster, and carefully turning and shaping it by hand afterward. The pieces are very liable to collapse and lose their form. From its composition, however, the biscuit has the greatest affinity for the vitreous mixture, comprising the glaze, with which it forms a perfect combination. The result is, that the glaze retains all its softness, and is so thoroughly impregnated by the colors of the painting that, after the firing, they have the appearance of being sunk into it." In the process of casting, the paste is made thin, so as to flow like water. It is then thrown into plaster moulds, which absorb part of the water; only a thin covering adheres to the sides, and the rest is poured off. The delicacies and difficulties of the operation are fortunately fully compensated by the brilliancy of the results when successful, and vastly increase the artistic beauty and value of pieces of the size of the "Psyche." To its softness of color and depth of glaze *pâte tendre* owes its superiority. The absorption of the color in the glaze gives it a creamy delicacy, unattainable in the *pâte dure*. As a specimen of *pâte tendre* the "Psyche" is not less noticeable for the sculptured ideal it presents than for the rarity of its color, an exquisite shade of blue, hitherto the despair of European potters. As for the former, one can hardly fancy a more poetic embodiment of the immortalized bride of the god of Love. The personification of Psyche, the soul, is one of the few beautiful myths born of the post-Augustan classics. The nymph won Cupid away from the merely sensuous and material, and, on being slain by Venus for the long detention of her son, was immortalized by Jove. The myth is beautiful in its meaning, and worthy of a Christian inspiration, that Love, the child of beauty, is wedded to immortality and spiritual growth. The butterfly-wings of Psyche signify the ærial nature of the soul. The piece combines a fine conception of the subject with skillful technical treatment.

In continuation of our studies of French Art, though in a different direction, we offer an illustration of various ornamental articles in the French court. These are merely objects of taste and beauty, of gilt and bronze, and designed specially to set off a lady's boudoir, lend refinement to a drawing-room, or ornament the shelves of a cabinet. In the manufacture of this wide range of minor art-objects, the French are literally beyond rivalry, as they excel in the special characteristics most to be desired in such ornaments. The articles grouped in the selection have the peculiar features of the French school of design—novelty, elegance, grace, and delicacy of fancy. The forms are light and airy, and all the work is executed with singular finish. The flower-stands on the right and left respectively of the lower part of the engraving are beautiful examples of drawing-room art. That on the right is of dark, rich bronze, the supporting figure





*Exhibit in the French Court.*



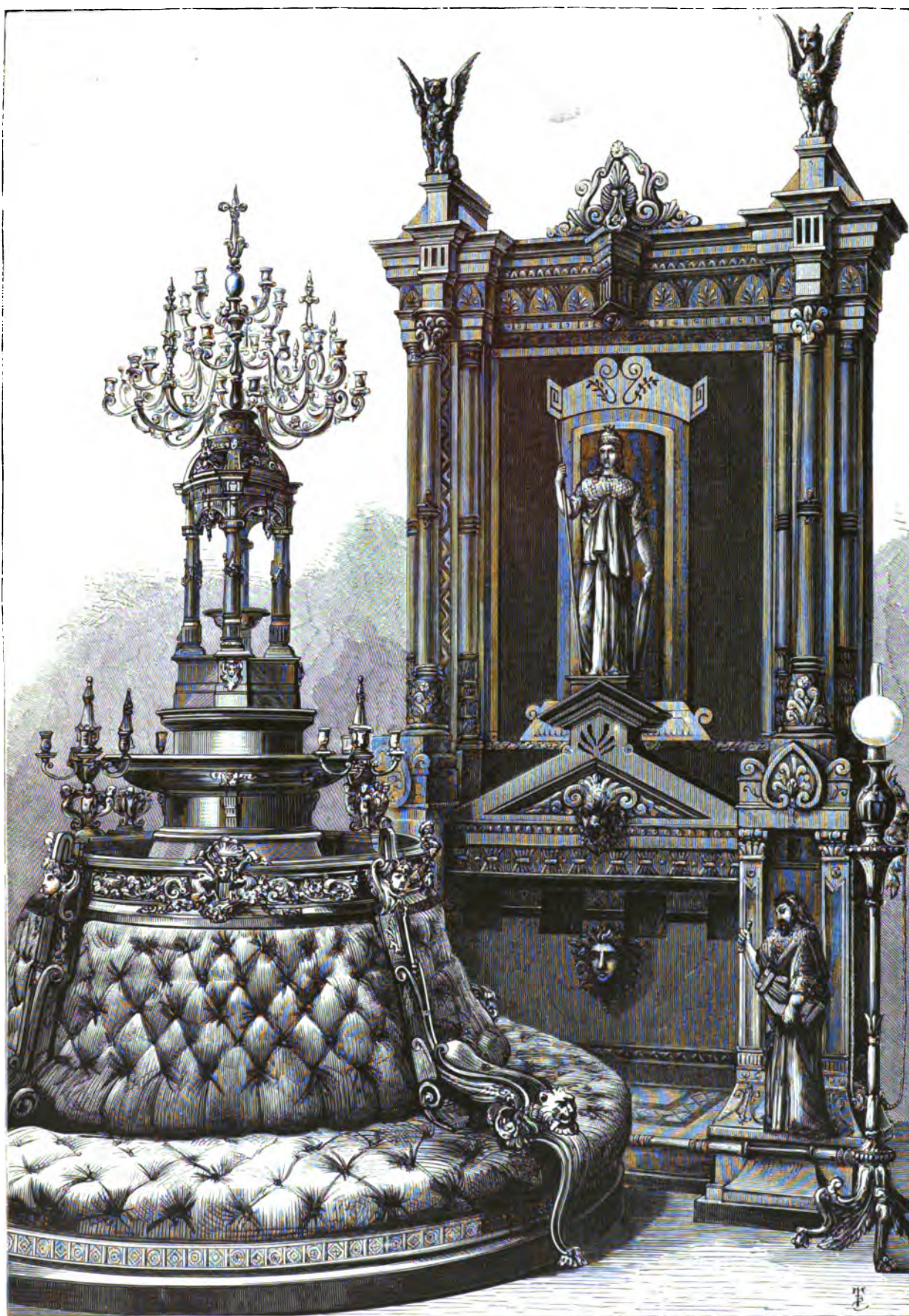
being of the Assyrian type, and conventionally treated. The lower cup receives the water that drips from above where the flowers are placed. The other stand has a bronze pedestal mounted on veined marble, the latter material also being used for the flower-receptacle. On a satinwood table, richly carved, is a bronze library inkstand, surmounted by a clock. Above are a handsomely-carved jewel-box of ebony, painted-glass vases set in oxidized silver, an ornamental mirror, ormolu clock, etc. These are works in which the French artisans have a world-wide reputation, and their exhibits at Philadelphia were fully worthy of it.

Our second illustration of French art is a group consisting of a remarkable circular settee and an artistic mantel and fireplace. The settee is fourteen feet high and ten feet in diameter. It is in the Renaissance style, and is composed at the base of a circular sofa, covered with green satin, and divided into four parts by bronze arms of the color of old silver on a base of gold. These arms terminate at the bottom with extended wings, serving as rests, and at the top in bunches of lights supported by caryatides. They are united by a bronze frieze, which crowns the back of the sofa. Above the sofa rises an antique fountain of red marble and bronze. The jet is inclosed in a graceful cupola supported by four symmetric Ionian columns. The water flows over marble steps and falls first into a basin of bronze, from which it is thrown, by six jets from the mouths of fantastic figures, into a lower basin. Finally, the whole is gracefully surmounted by a chandelier of fifty burners. The chandelier and the ornaments in bronze that embellish the cupola are plated with silver, and overlaid with gold in places in order to bring out the salient points.

The fireplace is sixteen feet high and eleven feet wide at the base. It is of black marble. The ornamental figures are of green bronze, relieved with gold. The style is Greek. At the base there are two full-length figures, emblems of Poetry and Music. The hearth is a beautiful mosaic with a Medusa-head in the centre. Finally, a massive frontal serves as a pedestal for a full-length Minerva, whose gilt robe stands out in bold relief on a delicate lilac background. This Etruscan ornamentation is surrounded by marble panels, against which lean four columns, supporting a cornice specially remarkable for its polychrome frieze interlaced. The whole is surmounted by two winged griffins in bronze.

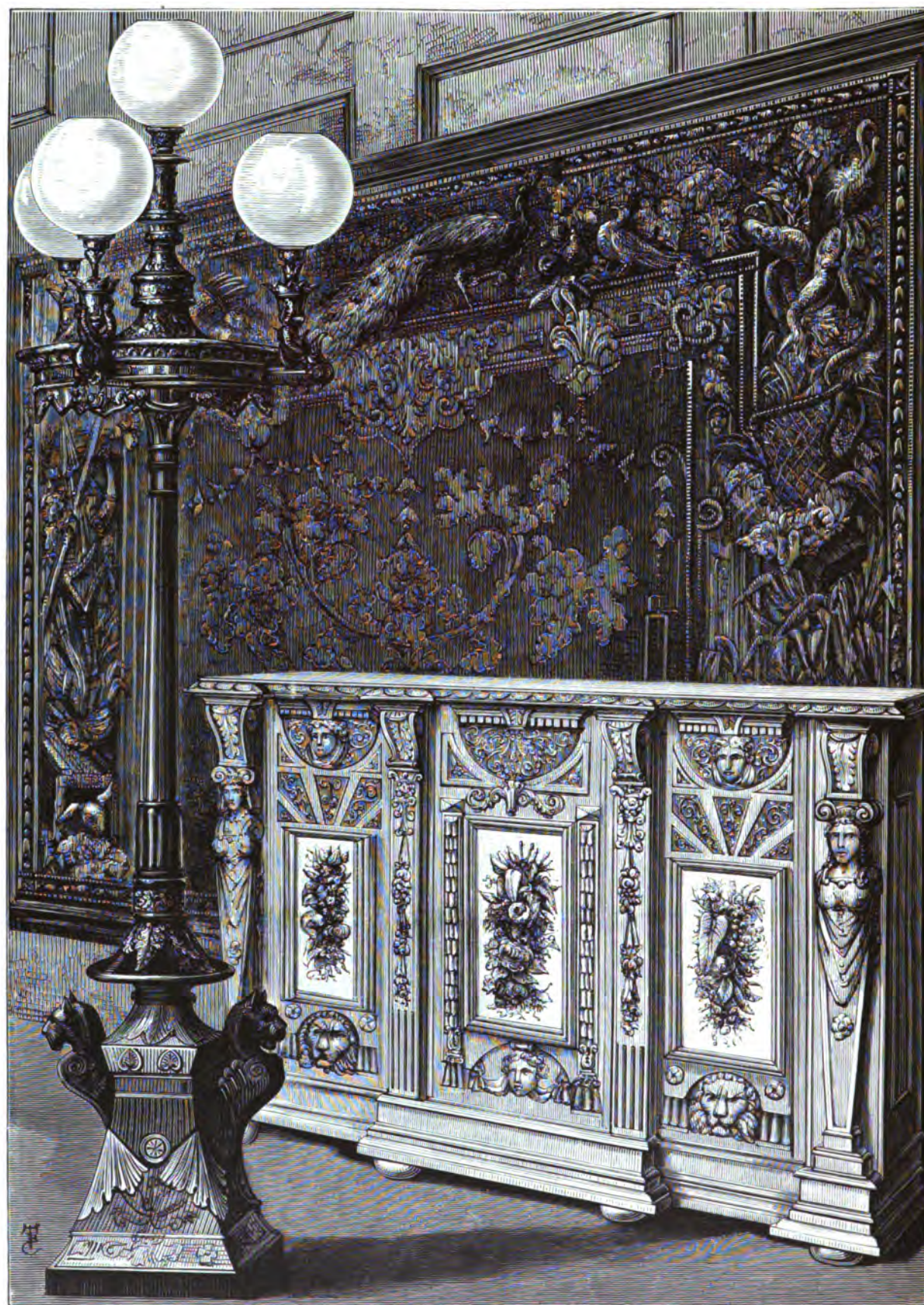
The next group from the French exhibit contains a specimen of Aubusson tapestry, a French buffet or *chiffonnier*, and a gas-standard. The *chiffonnier* is of French walnut unvarnished, with the panels of the doors in white porcelain, upon which are paintings of flowers and fruits. The border of the Aubusson tapestry consists of forms of fish, peacocks, game, and instruments of the chase, in natural colors and in strong light and shade. The centre is surrounded with ornaments to represent gold; the ground a dark crimson, with patterns a shade lighter, relieved with gold lines. The gas-standard is a bronze pedestal, with terminal heads of lions, and carrying four burners.





*Circular Settee and Mantel-piece—French Exhibit.*





*Aubusson Tapestry, Chiffonnier, and Gas-Standard—French Exhibit.*

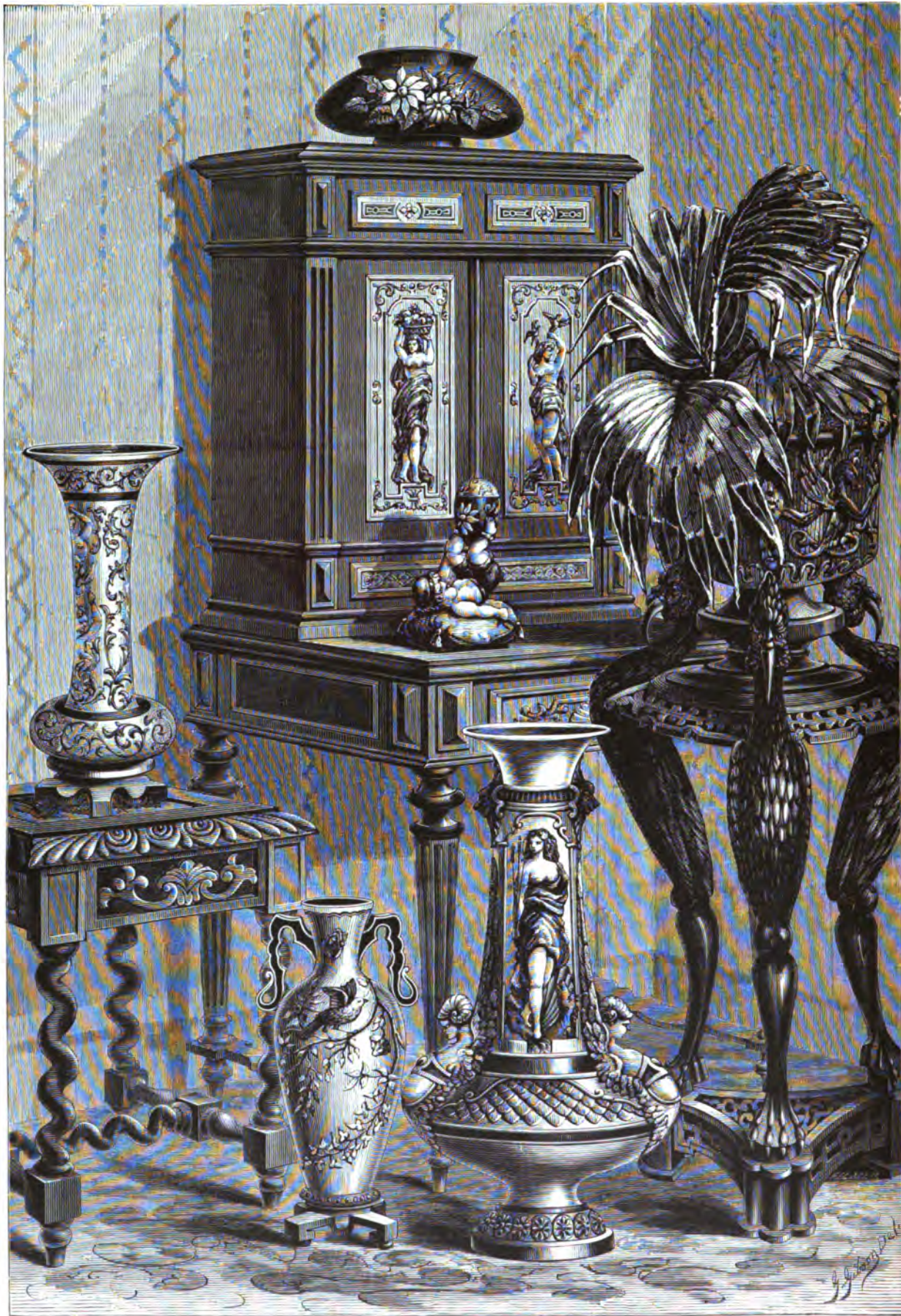


The display of Aubusson tapestry was a very rich one, and among those pieces peculiarly noticeable were two, one four yards by four in size, the other five yards by three; price of each forty-seven hundred dollars. On the first was woven the picture "The Queen of the Harem," copy of a celebrated canvas by Van Loo; on the other the picture of "The Fortune-Teller." It is unnecessary to say that the Aubusson tapestry is all woven by hand, and is a work of almost unbounded patience and skill. The French have always been celebrated for their tapestry-work, and the monarchs and nobles of the country during the middle ages extended a more liberal patronage to the art of tapestry-weaving than almost any other. We read of almost fabulous prices having been paid, and the most liberal concessions made to the guild of silk-weavers, of which tapestry-work, perhaps, was the most important branch. The traditions of the manufactories of the Savonnerie, the Gobelins, and the Beauvais, are very well sustained in the gorgeous products of the Aubusson of to-day, for the beauty of the latter can hardly be surpassed, whether regarded as mere handiwork or as furnishing a field for perspective, color, and breadth of design—a direction, perhaps, in which modern artists in tapestry-work surpass their predecessors, if we accept the criticism of some of the best French authorities.

Another fine illustration of French art-furniture displays among other objects a *secrétaire* of ebony, with beautifully-executed panels in faience, representing classic figures. The general design is simple and chaste. To the right of the picture is a flower-stand of carved ebony, showing the heads and legs of eagles, richly wrought to imitate plumage, but otherwise conventionally treated. The flower-stand is surmounted by a vase of dark faience, with figures of a creamy white in relief. The large vase in the foreground is of blue porcelain, relieved in ornaments of lighter colors and gilt; that by its side is of dark-blue porcelain, with handles in a light tint; that on the table being of a white body, with yellow and blue ornaments. The table is of ebony, with panels of faience. All these articles described were of great elegance and beauty, marked with the refined characteristics of the French taste in decorative art. The same thing may be said of all the French furniture exhibited at Philadelphia, though it lacks the broad, rich, mellow effects, as a component in household art, which mark the best specimens of English furniture. The associations of home and fireside, and the exercise of the most sacred sentiments, seem to sway the work of designer and artisan in the one case to a greater or less degree; in the other it seems to be solely a question of building a graceful and artistic piece of cabinet-work and upholstery.

The Belgian exhibit was of great interest, not merely in its display of textile fabrics and other important industrial products, but as a show of high art feeling and culture. When nearly all the rest of Europe was buried in comparative darkness, the great cities of Flanders were the centres of a splendid commerce, luxury, and opulence,





*Selections from the French Exhibit.*



which excited the wonder of the Western world. All the arts and industries thrived with a vitality and fullness which made the rich traders of the Low Countries envied by the kings of other peoples. Many of the great inventions and discoveries in the industrial arts here had their birth and lusty youth, and so vast was the wealth that poured into the lap of leading merchants that such a great trader as Fugger, of Amsterdam, could have bought and sold all the monarchs of the age. The fine arts as well as the useful arts grew luxuriantly in this rich soil, and produced results which made Flanders vie with Italy, France, and Spain. Painting, sculpture, wood and ivory carving, iron-work, and all the various forms by which manual skill embodies thoughts of the beautiful, assumed their most splendid phases, and made what is included in the Holland and Belgium of to-day one of the Art-Meccas of Europe. Brussels, the Hague, Ghent, and Liège, were no less honored than Rome, Venice, and Florence, among those who made pilgrimages of study and culture, a habit little less prevalent three centuries ago than in this age of steamships and railways. Art-thought, though it has assumed various new phases in obedience to political, social, and religious change, has not lost its vigor and originality in Belgium, as the fine contributions to the recent great fair indicated. As an illustration of household art we offer an engraving of Belgian furniture, which shows a bold, striking, solid treatment not unworthy the traditions of the past.

The prominent object in the engraving is a mantel and fire piece of dark oak, by Van Ginderdusen, of Brussels, designed with great breadth of effect and elaborately hand-carved. The characteristic ornament consists of lions' heads, both the upper and lower pieces carrying out the unity of the decoration. The shoulders and sides of the fireplace are carved with fruits and foliage conventionally treated, and similar designs mark the upper piece. The cornice is surmounted by a huge lion's head. The effect of the whole is singularly strong and good, and indicates a rank in artistic cabinet-work and wood-carving worthy of the national reputation. A fine relief and finish are given by the two bronze panels just above the mantel-piece. The two chairs are also of dark oak, skillfully carved, and are upholstered in leather, secured by large, brass-headed nails, that give an additional ornamental effect to their appearance, as well as an impression of solid and honest workmanship.

From Belgium we would turn the attention of our readers to examples of the familiar Art of Italy, which more than any other modern nation is associated with thoughts and traditions of the beautiful. In the varied form of household art this country made as interesting a showing as in her contributions of painting and sculpture. It is not improbable that the shops of Venice, Florence, Naples, and Rome, may show finer individual specimens of work, yet to ninety-nine visitors out of a hundred the Italian department in the Main Building at the Exhibition surpassed almost all others in varied and picturesque interest, as it was made up nearly exclusively of objects of art



*Mantel-piece and Chairs, from Belgium.*



and luxury, many of them singularly beautiful. The visitor saw there the mosaics of Florence and Rome, the coral jewelry of Naples, the rich gold and silver work of Turin, Venetian glass, the filigree-work of Genoa; a thousand varied forms of work in carved and inlaid wood, bronze statues and marble figures, and admirable bass-reliefs; imitations of old faience and cabinets of various woods inlaid with ivory, *lapis-lazuli*, and carnelian; cameos and intaglios—in short, it was the great centre of artistic curiosities and *bric-à-brac*, such as the untraveled American could only see at such an exhibition. It gave an admirable notion of the peculiar skill and taste of the Italian people in the execution of ornamental work adapted for household decoration.

With the declension of the fervid religious spirit in Italy, in spite of the classic inspirations of the Renaissance, there came a descent from the breadth and grandeur that moved mediæval workers in Art. In the application of the conceptions of the beautiful and graceful to the familiar forms of every-day life, Italy, however, has always held her own. Among these, carved wood-work is a noticeable feature. Like so many of the Italian arts, this reached its full bloom in the fifteenth and sixteenth centuries, and the best modern specimens follow the styles of the old masterpieces. This carving takes every variety of form, from delicate vines, fruits, leaves, and flowers, in low-relief, to the boldest delineation of figures almost life-size, into which the artist puts as much feeling and energy as he would in marble or bronze. Our first engraving groups picturesque specimens of Italian art in wood-carving, bronze, and majolica. All these get their special significance from the period of the Renaissance, being reproductions of the peculiar forms of Art-feeling characteristic of the time. The chair in the foreground of the illustration is a fine specimen of the Florentine style of the fifteenth century. Its simple, severe grace and free, bold curves carry us back to the age when all Art-workmen wrought with a high and earnest purpose. Something of this elaborate patience we may discover in the style of this Florentine chair. The delicacy of the carving in the upper part of the back and the legs is specially noticeable. The lions' faces are finished with great minuteness, and even the hair is carved with life-like flexibility and fineness. The scroll-work and the leaf-tracery are no less striking. The carved seat or settle of the seventeenth-century style, though much more elaborate, is more rigid and conventional in its forms; still, it may be regarded as an excellent specimen of the art of wood-carving. The cherubs in *alto-rilievo* that constitute the marked characteristic of the work are well executed, but with nothing that indicates any deep Art-feeling. Like most of the cherubs we see in seventeenth-century Art, they suggest the nursery much more than the angelic choir. There is a certain stiffness in them which disappears when we come to study the lines and curves that ornament the patterns of the panels. These are both bold and delicate. The shell-like grace of the extremities may also be noticed. Both the chair and settle were purchased by public institutions.

The bronze stand to hold plants was one of the most noteworthy pieces in the Italian





*Selections from the Italian Exhibit.*

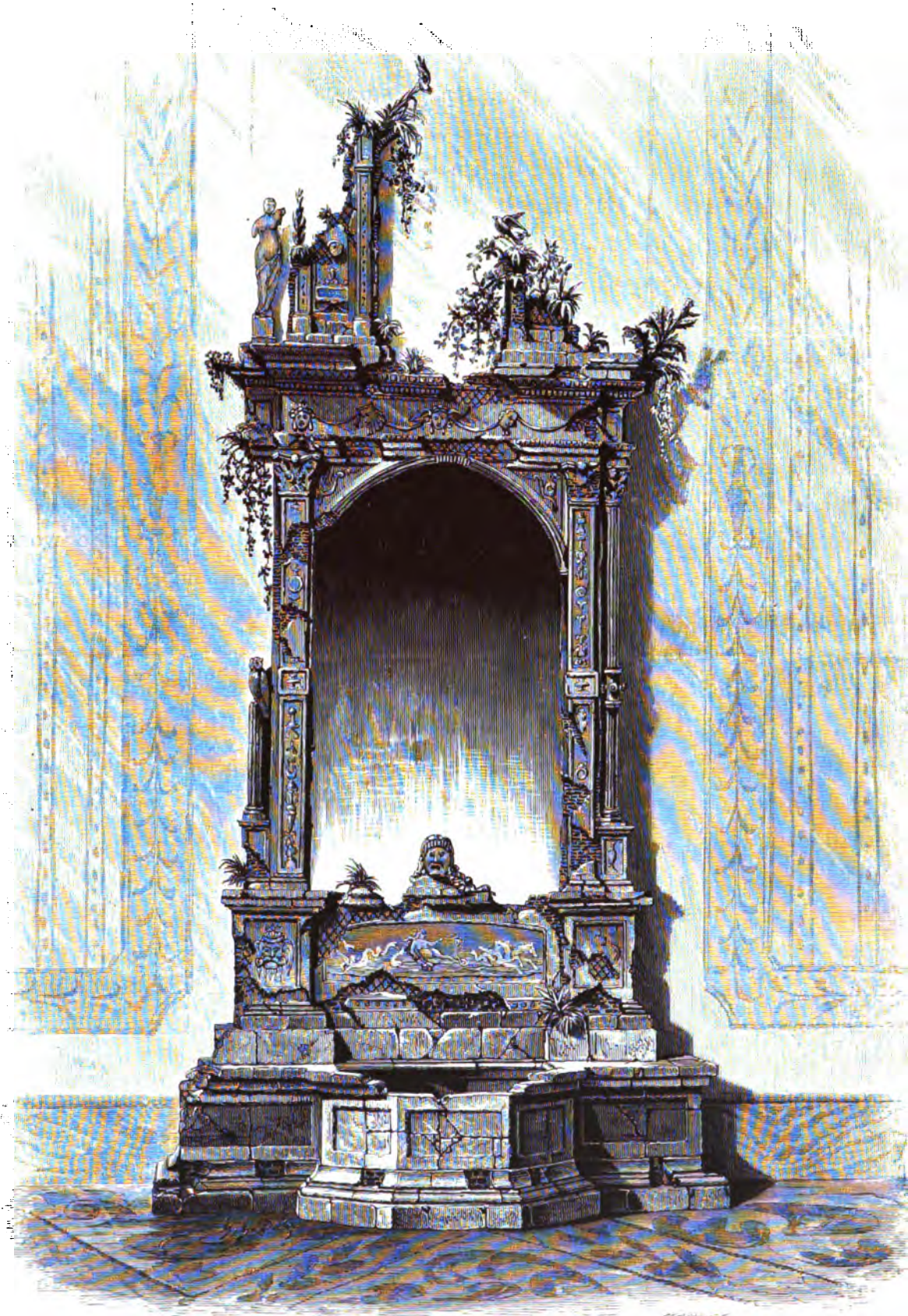
department. It is copied after one of the old sacrificial tripods exhumed at Pompeii, and is wrought and ornamented with much delicacy. The bronze is of a clear pale



tint, and the figures representative both of animate and inanimate things, all subtle and vigorous in their style of treatment. The richness of the tracery, so well wrought out by the artist, also attracts admiration and repays study. The majolica vases are after the Etruscan, and good types of that school of design and ornamentation. In all that has been said of the excellence of the Italian department as a gratifying study of ornamental art, it must be borne in mind that reference is had to it as a collection of objects made and designed for ordinary purchase, or, in other words, as distinctive art-merchandise. Measured by the highest criterion, it could not be compared for a moment with the private exhibit of Signor Castellani, of Rome, which is unquestionably one of the finest collections of articles of *bric-à-brac* in the world, and could only find its fitting place of deposit in a museum. This collection, which it is hoped will be purchased for the Metropolitan Museum of Art of New York, consists of classic marbles and bronzes, old Italian majolica of the finest forms and color, Etruscan, classic, and early Italian jewelry, in the shape of rings, cameos, intaglios, etc. Its almost priceless value as a study in certain forms of art makes it exceptional. It is rather the artistic work of to-day which gives significance to the argument of contrast and comparison as between national exhibits.

Among the most unique examples of skillful and patient wood-carving in the Italian department was a piece by Valentino, of Naples. We give an illustration of this somewhat remarkable work, for it had nothing similar to it, or anything that could perhaps equal it as a specimen of intricate and elaborate work with the knife and the chisel. It represents in minute detail a ruined arch and fountain, probably copied after some actual fragment of the past. The conception is radically inartistic, in so far as it reproduces a stone structure in so perishable a material; but in its actual manipulation it is a marvel of skill. The ruin is represented as being overrun with ivy and other vines, and sculptured lizards bask along its crumbling angles. The suggestion of the originally perfect form is well preserved throughout, in spite of the elaborately-shown effects of the corrosive tooth of Time. On one side of the top is an armless statue, and on the base of the arch rests a defaced bust. The wood is a dark walnut, and is so carved as to give an impression of great antiquity. One had to look at it closely in order to detect whether the peculiar decayed-looking surface of the wood was really given by age or the carver's tool. Certainly he was successful in giving his work the semblance of immense age. The various reliefs, friezes, and other ornaments, always crumbled and broken in accordance with the idea of the work, are well executed, and the whole work is a good illustration of consummate manual skill falsely applied. As a curiosity it is remarkable; as a work of art, probably no one would care to possess it. It is one of those useless examples of wonderful dexterity with the chisel which excite only one of the component elements of admiration.

A third illustration of Italian art shows a varied group of wood-carving, marble

*Italian Carving.*

statuary, and majolica from Faenza, one of the great historic names connected with the development of European pottery, and the location of the workshops of the celebrated



Luca della Robbia and his brother, almost as distinguished as himself so far as modeling in ceramic ware is concerned. The statue of "Love blinding Innocence" was one of the most graceful and striking marbles at the Exhibition, but few vying with it in beauty of conception and correct modeling. Indeed, it may be boldly asserted that most of the Italian marbles were cheap, common, and meretricious, and had little about them to identify the land of Michael Angelo and Canova. The happy exception of the statue shown in our engraving is of a character to excite instant admiration. The marble represents a nymph of exquisite, Hebe-like proportions, with the arms thrown over her head, struggling feebly against the mischievous god mounted on her shoulders, who is bandaging her eyes. The expression of coy, panting pleasure, accepted under a protest, shown in the face, part of which only is seen, is admirably rendered by the artist. The figure of Cupid is alive with energy and action from toes to finger-tips, and the modeling of both figures is simply charming. Had the Italian sculptors sent more such marbles to the Exhibition, they would have saved their country from a good deal of well-merited reproach and sharp criticism.

The ebony table on the right is supported by the massive crouching figure of an African slave, kneeling in the grass. The proportions of brawny strength are finely wrought by the carver's chisel, and the slave is represented with a gorgeous feather head-dress, such as a servitor of Cleopatra or the Queen of Sheba might have worn. It is one of the most thoroughly artistic pieces of wood-carving, and was exhibited among many fine examples of the art, the work being highly characteristic and forcible. On the table are seen a graceful mirror-frame of carved wood, the mirror being supported by Cupids of a very cherubic type, and a carved jewel-box of walnut, exquisitely done, the decorations on the ends being relieved against a background of gold. Both these minor objects are fine specimens of the carver's art. The majolica vases from Faenza are modeled after old forms, and are hardly inferior to the original specimens shown in the Castellani collection, where the ancient majolica was so well represented.

Early in the fifteenth century, when Luca della Robbia—who was great as a chemist, potter, painter, and sculptor: the Leonardo da Vinci of his time in variety of gifts and accomplishments—made known his new methods of glazing and enameling, the ceramic art spread with great rapidity from Florence and Faenza, where it had assumed its earliest forms of artistic beauty; and soon many other Italian cities contested the palm of excellence with them. Pesaro and Gubbio produced great artists, who founded schools of pottery. Deruta became celebrated for imaginative subjects on majolica; Bassano, for landscapes with ruins; Venice, for its delicate ware with *repoussé* reliefs; Faenza and Florence were proud of some of the greatest names in art; and Urbino, whose dukes were most zealous patrons of the potter's craft, produced a constant succession of masterpieces. The latter city possessed an artist who was called the "Raphael of Majolica," some of whose productions were so much admired subsequently by Christina



*Selections from the Italian Exhibit.*



of Sweden, the daughter of the great Gustavus Adolphus, that she offered for them their weight in gold, after a Grand-duke of Florence had more prudently offered silver vases of equal size and number. Under the patronage of the Dukes of Urbino, who thought no sacrifice too great to insure the perfection of the wares produced in their workshops, majolica rose to its brilliant culmination. Raphael Sanzio and Giulio Romano furnished designs for the potter-painters, and after them Battista Franco and Raphael del Colle offered their services for the ornamentation of majolica. Thus the early part of the sixteenth century produced work distinguished above all others for harmony of composition, accuracy of drawing, fine modeling, and richness of color. The demand for artistic pottery was not confined to nobles. It had always been the custom of the latter class to display their wealth of plate ostentatiously on sideboards. People of inferior rank imitated the custom, and ceramic works, when they rose to the dignity of fine art, were singularly well suited, both by character and their comparative cheapness, to the spirit of ostentation which took possession of the lower orders. It was enough for some piece of majolica to take its place among the gold and silver on the sideboard of a nobleman to inspire a host of humble imitators, especially as at this time the *bourgeoisie* were commencing to rise into monetary and social importance. So the *botegas* of the Italian potters were taxed to their full capacity of production. The period was a singularly inventive one in art-forms; and though the Classic, and still more the Etruscan, types furnished the original models, these were modified often into a thousand quaint and occasionally ugly shapes, which had the merit, at all events, of distinctive originality. The finest work of the period, however, was marked by elegance of form as well as by richness of color.

The modern Italian potters follow closely the traditions of their predecessors, and the finest majolica of to-day is modeled after the work of the sixteenth century. The specimens shown in our engraving illustrate the Greek, Roman, and Etruscan types. The small vase or pitcher is a quaint and graceful example of Etruscan form; the vase with the bulging body belongs to the Roman period; and the tall one is eminently Greek in its contour. All these are richly designed and painted, and the creamy softness and delicacy of color are worthy of the palmy days of Italian pottery.

The showing of Spanish art and industry at Philadelphia, though extensive and in many respects interesting, bore testimony to the decadence wrought by centuries of civil dissension, bad government, and religious intolerance; and referred the mind in a melancholy contrast to the day when Spain was the queen of Europe, and her arts flourished in such rich luxuriance; when Calderon, Lope de Vega, and Cervantes, illustrated her literature; when Murillo, Velasquez, Herrera, and Ribera, raised painting to a level with the glories of the Italian school; when her goldsmiths and wood-carvers did such work as made them rivals of the craftsmen of Paris and Florence; when her armorers forged

blades and coats of mail that fetched princely prices in the most distant countries, and her looms produced such cloths and tapestries as contested the work of the Flemish artisans. The interest of the Spanish exhibit was rather in its echo of the past than in its status of the present, though there were not wanting indications of a new movement promising better things in the not distant future.

The more attractive features in the Spanish department were specimens of ornamental work, either old masterpieces or modern examples following closely mediæval models, illustrations of the fine rather than the commercial arts. Chief among these was a buffet, remarkable for the richness of its carved work and general elegance of design, which may be seen in our first illustration of the Spanish exhibit. It is of light oak, and massive in appearance. The doors are ornamented with medallions of fruits, grouped with musical instruments, and emblems of the harvest-field. The top has sporting-scenes, groups of dead game, and an oval medallion of the bust of a hunter; and the whole is surmounted with a cat, a vase of fruit, and pomegranates scattered promiscuously over the sloping cornice. The carvings are all in high-relief, and in every instance are appropriately and artistically executed. It is an elaborate and striking object; the height is about ten feet, and every part is wrought from solid wood.

The sword and vases before the buffet are of the famous damascene-ware, and rare specimens of that art. They are elaborately etched, and richly inlaid with gold and silver. The blade of the sword is of damask steel, and inlaid with the precious metals in style corresponding with the scabbard. The largest vase was the finest example of the art at the Exhibition, and was valued at eighteen hundred dollars gold. The sword was offered for five hundred and sixty dollars.

The armorer's smithies of Spain acquired at an early period a great reputation. It is more than probable that the Moors brought with them a knowledge of the more recondite secrets of Oriental skill in working and tempering steel, and transmitted these to their Christian conquerors even as they bequeathed the art of pottery which they brought into Spain. The Damascus steel, during the time of the Crusades, obtained a reputation hardly inferior to that of the magic blades sung in the early romances of chivalry, and the Spanish smiths were supposed to have inherited some knowledge of the Eastern art. At all events, they produced on their steel the peculiar wavy lines which characterized the old Damascus weapons, and in temper and toughness the Toledo blades were unequalled. The beautiful appearance of the old steel, with its blue, graceful lines and intricate curves, was imitated by artificial means, and all the resources of the engraver's and the goldsmith's arts taxed to heighten the ornamentation, which, with the advance of wealth and luxury, was profusely used to enrich armor, cabinets, saddle-housings, and various other articles of combined utility and art. So the damascene-ware of Spain became as famous as the copper enamels of Limoges or the iron-work of Antwerp. The specimens illustrated are good examples of the old art, which is now,





*Spanish Buffet and Damascene-ware.*

if not unknown, at least but little practised in the country which gave it so brilliant a reputation.

Spain was the medium (so far as the researches of scholars have been able to fix the doubt) of the introduction of the ceramic art in Europe. Any allusion to the art-products of this country would therefore be incomplete without reference to their manufactures of pottery, both majolica and porcelain. We therefore present an illustration of china, delft, and earthen ware from Spain, of which there were several very attractive groups, worthy of special study. The objects collectively give a good idea of the skill in modeling attained by the potters of Seville and in the province of Castellon, where most of the specimens were produced. The large vase is of dark-blue china-ware, ornamented with a gold design on its surface. The vase next in height is also of china, but lighter in color, and richly painted with a floral design. The vase with handles on the left is of dark-blue china, and decorated with a floral design in gold. The other objects, namely, the vases, water-jars, and keg-shaped bottles, are all made of a white, porous clay. They resemble terra-cotta ware, but are more white in texture and finish. They are neatly modeled, and the ornamentation is in relief. The great plate which partly serves as a background for the group is a superb specimen of *repoussé* work. The design represents a sporting-scene, with a leaf-border, and it is richly incrustated with gold and silver. The objects are grouped upon a corner of an elaborately-carved cabinet, which is partly draped by a piece of fringed tapestry, or curtain-stuff, made of a mixture of silk, camel's hair, and worsted, a product in which the Spanish looms preserve their old reputation.

The genuine old Hispano-Moresque pottery is almost as much sought after by ceramic collectors as early Italian majolica. The pottery of Barcelona and Valencia was the most celebrated; and the Venetian Senate, when it forbade the importation of other earthenwares, in order to encourage home production, expressly excepted the exquisite lusted ware of these Spanish provinces. The expulsion of the Moors in 1610, by Philip III., gave a fatal blow to the fictile industry, from which it never recovered, for most of the skilled potters of the time belonged to the exiled nation. In all probability Malaga, the first seat of the Moorish caliphate, was the earliest site of manufacture. Early in the fourteenth century "its beautiful gilt pottery" was spoken of by more than one writer. Probably the celebrated Alhambra vase, discovered under the pavement of the Alhambra in the sixteenth century, so splendid in its characteristic form and decorations, was made here, as its mode of treatment is identical with the *fabrique* of Malaga. Next in celebrity was Majorca, and the extension of its manufactures by commerce is shown by the adoption of the term *majolica* by the Italian potters for such of their wares as were lusted. The early Christian rulers in Spain were ardent patrons of the fictile as of other arts, and they gave special privileges to the Moorish potters, in virtue of their surpassing skill. But priestcraft and bigotry finally rooted out the prosperity of the





*Selections from the Spanish Exhibit.*

manufacture, and Spanish majolica speedily lost its wide-spread reputation, except so far as it strove in humble imitation of the old Moorish work. The decline in this art is not the only instance of Spanish decadence in art and industrial prosperity which



resulted from the persecution of the descendants of the old Saracen conquerors, for the most capable and industrious artisans were of this class.

It is not too much to say that there was general disappointment in the character of the German department of the recent fair. Those most familiar with the actual attainments of German art in the way of silver, ceramics, wood-carving, glass, and bronze, were united in pronouncing the display of North Germany, as a whole, inferior to what it might and should have been in view of the importance of the occasion. The German conception of the Exhibition seems to have been not as an available opportunity of exploiting her finest art-productions before the eyes of the assembled nations, but as a collection of all industries trivial and common, as well as the more unique and striking. Many of the show-cases were filled with such things as toys, dolls, bogus jewelry, and various "cheap-John" productions. With varied and active art-industries, well in the van of modern taste and progress, the national exhibit fell far short, with a few notable exceptions, of an adequate representation. No more severe strictures could be made than those published by the principal German commissioner, in a leading Berlin newspaper. The first exception to be remarked was in the superb porcelain display from the Imperial Berlin factory, which, in this branch of art-industry, now far surpasses Dresden, once so identified with the finest work in china.

The vases shown were among the most massive of any at the Exhibition; and, for richness of decoration and beauty of painting, they exacted a high degree of admiration, in spite of the style being somewhat hard and conventional. Some idea of the value of the whole may be had when it is stated that the price of the collection was placed at one hundred and sixty thousand dollars. Among the more striking were the Victoria vase, with its picture of Aurora, after Guido Reni; the Germania vase, representing Germany cultivating the arts and sciences, after Von Heyden; and the vase representing the Genius of Music, which was unquestionably the gem of the collection, the exquisite blending of the tints being worthy of Japanese art.

Wood-carving, aside from the beautiful Black Forest clocks so much admired, and a variety of ecclesiastical fittings, was very well represented in specimens of furniture, that give a good idea of German taste and skill. Our illustration shows a richly-elaborated oak buffet, worthy to attract notice even in comparison with the best work of the French and English makers. One characteristic of this piece is, that no iron nails or screws are used, and glue is entirely dispensed with. The joints are fastened with wooden pegs and screws. The lower part of the buffet is richly and tastefully designed in carved panels, the work being done in high-relief. The great feature of the whole, as a specimen of art-carving, is the upper panel, on which is wrought an elaborate hunting-scene of the olden time, in low-relief, so skillfully executed that it resembles a painting in neutral color. Few more thoroughly artistic pieces of wood-





*Selections from the German Exhibit.*

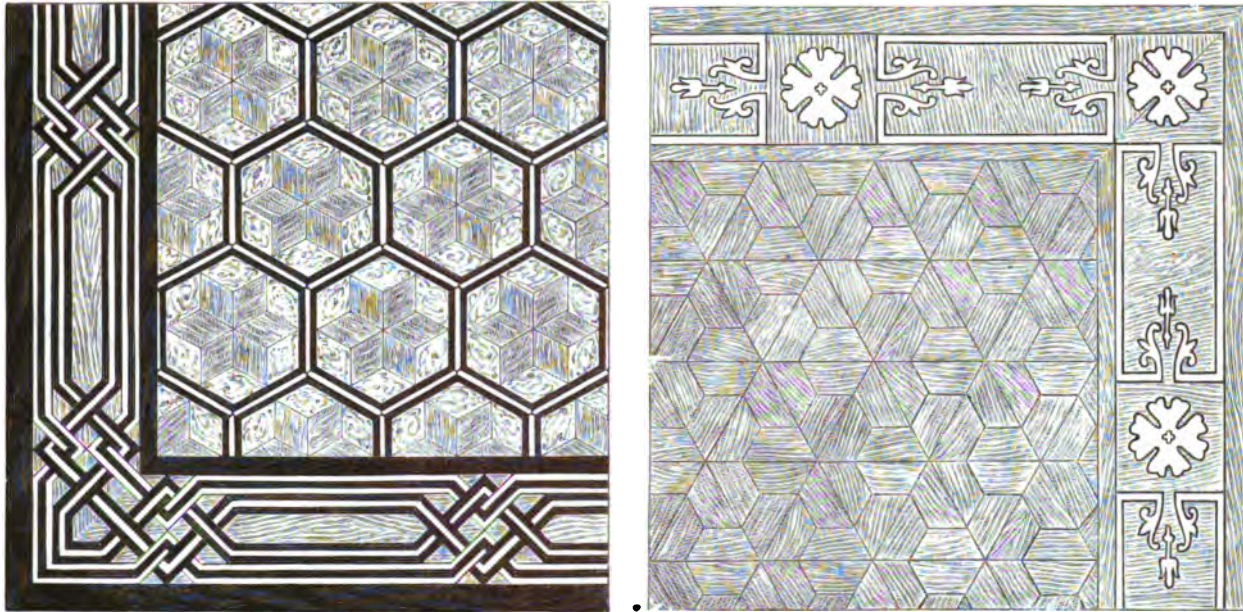
carving were shown at Philadelphia. The cornice supports a vase, and two winged Cupids playing on flutes. The ornamental portions are all polished to the highest degree, and show the beautiful grain of the wood. The urn in the foreground is of porcelain, finely painted, of children carrying fruit, and dancing, and rests on a bronze stand. The lamp is one of the finest pieces of bronze-work shown in the German department, as most of the bronze articles were not greatly to be commended. In the present case, the casting was finished with very artistic undercutting and burnishing of parts in higher relief.

Among the many beautiful decorations in household art which have taken a strong hold on public taste, as represented among the wealthier classes, within a few years, parquetry, or tessellated wood-flooring, is entitled to a foremost place. The rich effect of this inlaid-work, its permanence, its harmony with the best taste in furnishing, give it a high claim on the attention of persons of taste. It has been in use for centuries among the upper classes in France and Germany, and many of the finest palaces and châteaux on the Continent owe much of their beauty to the subdued and solid richness with which the effects of rooms are thus complemented. It has also come much in vogue in England within the last quarter of a century, specially for the floors of country-houses. To produce its full effect, however, as a feature in household art, it should go with a heavy dado in wood-wainscoting, to match the color and pattern of the floor. Now that the good old fashion of the solid wood-wainscot is coming into vogue again among the wealthy and cultured classes, we may hope for decorative treatment full of dignity and truth, for in connection with parquet floors it will lead very directly to reform in what may be called furniture proper. The use of cheap and plain pine flooring has led to the practice of entirely covering it up with the carpet to hide all evidences of the material, a principle contrary to the law of decorative art, which asks that the nature of the construction should go hand-in-hand with the ornament it bears. The beautiful designs of parquetry, more ornamental than the most costly carpeting, bordered with inlaid woods of a warmer tone, need no additional ornament. If considerations of comfort, largely a matter of mere fancy and custom after all, demand the carpet in addition, it can be cut square, and not notched and mangled to fit all the nooks and corners—a practice which spoils it for any other room. Far better than the carpet are the Persian or Indian rugs placed under the more prominent articles of furniture, the tone of which on the inlaid floor is indescribably rich and alluring to the eye. Very clever imitations of the Oriental rugs are now manufactured both in America and England, and we may remark, in passing, that the creditable display of these at the late Exhibition attracted no little comment and admiration, as they richly deserved.

We illustrate four designs of the tessellated or parquet floor from the centennial exhibit of the Wood-Manufacturing Company, of New York. The designs are all

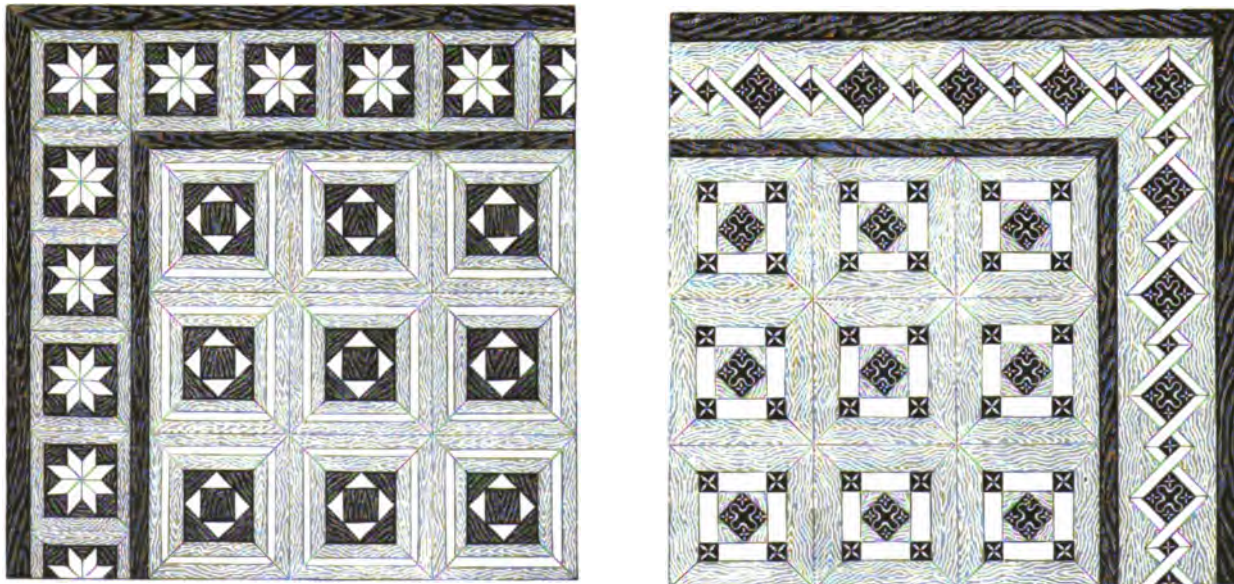


original, and have been actually laid. This style of floor is manufactured by a new process, recently invented, which, it is claimed, makes the construction far more enduring.



*Wood-Carpeting, by the Wood-Manufacturing Company, of New York.*

The pieces comprising each section are held firmly in place by means of dovetailed strips of wood on the under side, giving a wearing surface three-quarters of an inch in thickness; or, in place of the dovetailed strips of wood, a mixture of asphalt and Port-



*Wood-Carpeting, by the Wood-Manufacturing Company, of New York.*

land cement, after being heated, is poured on the back of the section, filling the grooves, and holding the pieces firmly in place. The latter are specially intended for fire-proof buildings. When laid the tessellated-work is securely nailed to the floor, and finished

in oil and shellac. The standard goods made by the company are of the most varied sizes and patterns, and make a floor which will last as long as the house itself. The ordinary styles are made of ash and walnut, or yellow pine and walnut in narrow alternate strips, or of one wood only, either ash, oak, or cherry. The more elaborate designs, however, are in varied geometrical patterns of different forms and tints. When this tessellated flooring is laid in drawing-rooms, ornamental centre-pieces may be inserted, or other novel ways of varying the design be devised. The materials used for the more expensive floors include walnut, ash, oak, pine, maple, cherry, rosewood, amaranth, holly, mahogany, tulip, and ebony. Many of these are very expensive woods, and, of course, largely enhance the cost of the floor they enter into. But it may be said in general that there is not much difference in price between parquetry and the corresponding styles of woolen carpets. The plainer patterns are equally durable, and will wear for years. The star-pattern, which we engrave, was designed for and laid in a private picture-gallery in Brooklyn. The last two designs shown illustrate the use of encaustic tiles inlaid in the wood pattern, making a very artistic and effective combination. The exhibit at Philadelphia also displayed the use of ornamental wood-work for staircases, wainscots, and ceilings, though the showing at the warerooms of the company in New York is far more varied and attractive in all its features.

The popularity which the parquet or tessellated floor has attained in the more expensive styles of houses within the last ten years speaks well for the growing taste for household art in the United States. As a foundation on which to build artistic results in room-furnishing, nothing could be more admirable than the rich, warm, solid tone of color and ornament resulting from a properly-chosen tessellated floor, either with or without tiles, and the corresponding wainscoting carrying the key of color well into the general effects of the furniture and the wall-paper. Perhaps no one feature in household art has more to do with the harmonic idea than this element of decoration as applied to the floor, or suggests more valuable hints in complementing the effect.

Culture in household art is not a special or forced development, but a corollary of a general and uniform taste in æsthetic matters. The same feeling which gives a quick, true taste for what is fitting and picturesque in form and color, as applied to furniture and interior decorations, will show itself in all other directions. It cannot, in any way, be called a one-sided culture. In many particulars; then, such good taste may be pronounced the best of art exponents, as showing the calibre and quality of the judgment; and we may reasonably expect the man of competent knowledge in this way to be equally sure and critical in his appreciation of the fine arts proper, such as painting and sculpture, where art does not depend on the possession of some special gift or faculty.

The critical knowledge of the fine arts has made very noticeable advances in America within the last twenty years. The extension of the facilities of travel, the



growing number of wealthy Americans, the awakening of new cravings caused by leisure and more complex social relations, the rapid ripening which comes after certain density of population has been reached, have all conduced to this. Such growth shows itself in some way in creative as well as critical faculty; and, therefore, we may point to what may be almost called a distinctive school of landscape-painting. Sculpture, painting, and architecture, though disfigured by many monstrosities, still show us forms of progress in national taste, signs of solid and healthy improvement. It is no less difficult to sell a bad picture in New York to-day than in London or Paris; though, when governmental bodies become purchasers, they generally contrive, whether it be a painting or a statue, to deface instead of adorn the public park or building with the work purchased. Here, however, choice is guided by other ascendant motives than that of mere art-taste. We must study the shops of the picture-dealers, the artists' studios, and the private galleries, to know really what great strides have been attained. Of course, in America, for many years to come at least, we shall be without those fixed standards of taste and sources of constant inspiration which come of great public galleries enriched with the finest art-spoils of the world, and open to the public. But our advance is, notwithstanding, radical and thorough.

What has been said of taste in the fine arts is equally true of household art. The opportunities for cultivating this are far more diffused and varied, and such a fact, of itself, stimulates knowledge. It is within the compass of every family of moderate means to possess artistic effects in household decoration, in furniture, curtains, carpets, wall-paper, and varied accessories that make a room as picturesque and agreeable a study, perhaps, as a canvas or a marble. It is in even a higher degree an education for the refined sensibilities, especially in the case of children, for the association is constant and warm with the atmosphere of familiar feeling. There have been and are many obstacles to the full development of taste in the selection of furniture and its belongings, both for the manufacturer and the buyer. The former has been obliged to guide his work by his market, to make fragile and dishonest cabinet-ware, the merest fraud in glue and veneering as well as in design. The buyer, on the other hand, has been accustomed to rely largely on the choice of the furniture-maker and the decorator, who are too often ignorant of the canons of taste and destitute of the artistic eye. Of course, the sole remedy is time, which enlarges the scope of individual taste, and enables each buyer to use a trained judgment which shall consist in something distinctive and of personal outcome. Only then does a man's house become a revelation of his own nature and feelings. In England and France there are many aids to the formation of such a just taste, analogous to picture-galleries in their influences. For example, there are innumerable old family residences full of specimens of historic furniture, the forms of other generations. Modern furniture may thus be designed after actual models; and the old workmen, whose lines were excellent, and whose execution was solid and honest, have thus perpetuated the

character of their own true, strong notions in the present. Most of the beautiful artistic furniture manufactured in England to-day, whether made to order or for general sale, is modeled after old specimens of the Gothic, Louis Quatorze, Queen Anne, or Georgian schools of cabinet-design. It is difficult, if not impossible, for the modern maker to surpass these in elegance and simplicity of form. In America we can do but little to follow the example so far as possible, though the original studies are, for the most part, lacking. In New England, New York, and Virginia, there may be found in ancestral mansions specimens of fine old furniture of solid oak or mahogany, brought over the seas by our forefathers; but these are too few to have much effect on general taste. The extraordinary prices that old cabinets, sideboards, clocks, chairs, etc., have commanded, however, within a few years, indicate strongly how taste is tending; though such specimens of furniture, out of their atmosphere and surroundings, only heighten the vulgarity and absurdity of the other pieces. A visit to the warerooms of any of our artistic-furniture dealers reveals much to encourage the lover of judicious household art. He sees the evidences of a growing demand for solid and truthful work, for thoroughly artistic carving, and really graceful design. The Exhibition at Philadelphia did not, altogether, do justice to our cabinet-makers in this respect; for it must be conceded that the American department was largely crowded with badly-designed, tawdry, and vulgar work, only fit, at the best, for the drawing-room of a *parvenu*, or the glittering saloon of a North River steamboat. There were, however, some noble exceptions, as we shall see, to relieve our shame at the comparison with the splendid English showing of furniture and household decorations. A large amount of the best American work in furniture is executed purely to order, on designs furnished or suggested by the buyer—the only true method of making household art characteristic and genuine. For the same taste which prompts the special manufacture of furniture presupposes some clearly-apprehended principles as to good design, as also an intelligent conception of color, harmony, and arrangement in those articles which make up the well-ordered completeness of an artistic room. A few years ago the common method of the rich man who wished to fit up a shrine for his Lares and Penates was to give *carte blanche* to his decorator, also one with the furniture-dealer; and the latter proceeded to exercise his own discretion. It is not too much to say that the more *bizarre* and strange the combination, the more glitter and flashy upholstery the decorator succeeded in crowding into a room, the better the employer thought the other's function had been executed. Happily this barbarism is dying out with the rapid diffusion of sound principles of art among the wealthier classes, at least so far as the hornbook of household æsthetics is concerned. One of the fundamental principles of that hornbook is, that each house shall have some individuality and sentiment of its own, setting the seal of a genuine and healthy family life on the effect of the whole. For example, one may see many signs of wall-paper dealers who manufacture mostly according to designs sent in. This

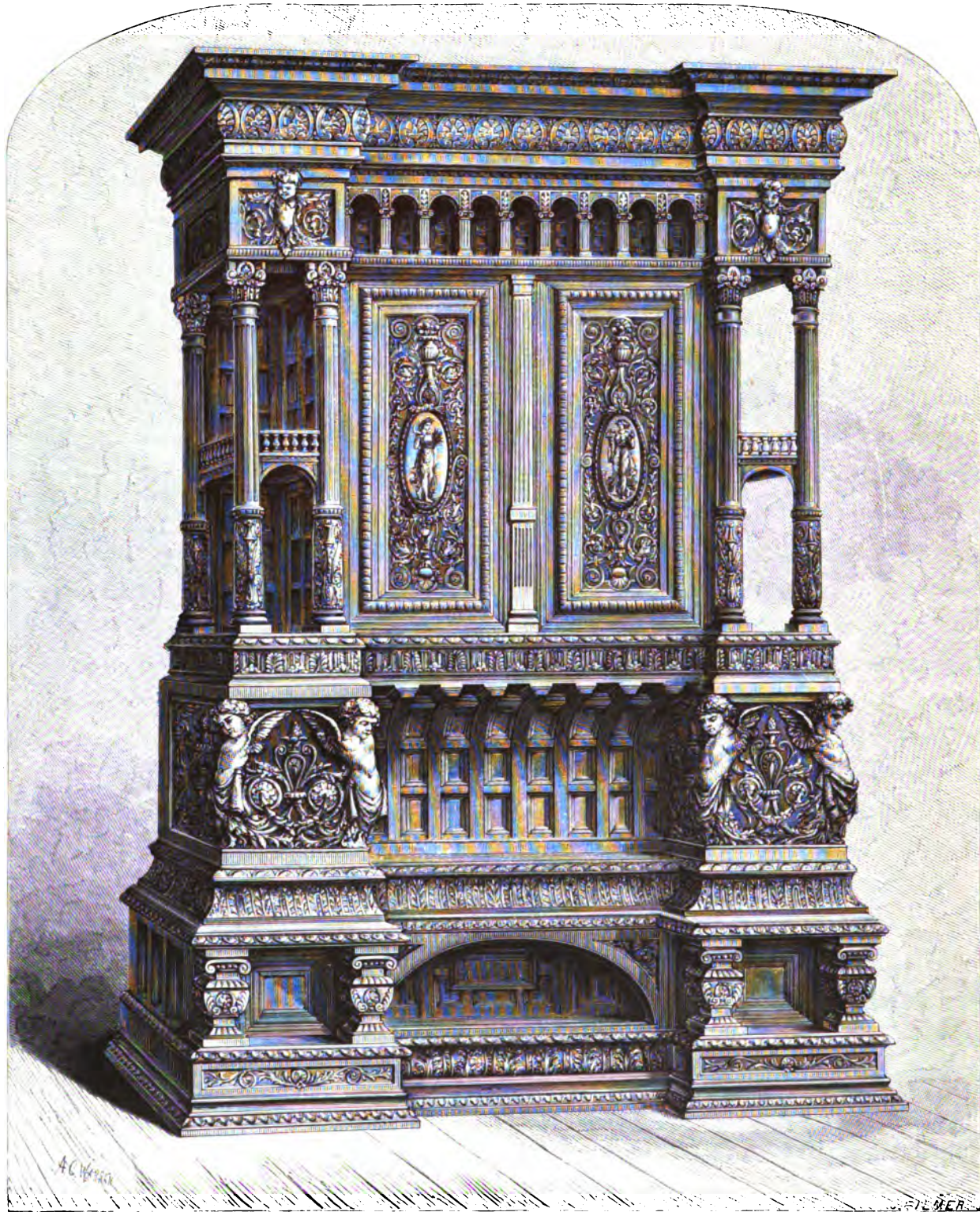


is still more significant than the similar fact noticed among the furniture-dealers, inasmuch as wall-paper is one of those lesser details attention to which would be the outcome of a careful study of general effects in harmony.

The result of a changed taste in American art in cabinet-work is very manifest. Some half-dozen firms in New York, and a few here and there in other large cities of the country, have taken up the study of art-work in furniture in an earnest and thorough spirit; and the most accomplished artisans to be found, whether at home or abroad, are employed. As the demand for their work increases we may expect a corresponding increase among the artistic cabinet-makers and decorators.

Before proceeding to speak in detail of some representative exhibits of American furniture at the recent World's Fair at Philadelphia, we may venture to express a regret that they did not include more furnished rooms, and that what few of the latter there were should have displayed more attention to mere upholstered prettinesses than to the attainment of that broad, rich, solid tone in the whole which was so attractive in the English section—a department which drew constant and delighted crowds. American exhibitors, by a different course, would have done somewhat more to educate the tastes of the country, and to show their capacity for the true end of household art, which is, not to crowd a house with furniture, however beautiful each piece by itself, but to furnish in accordance with a central, dominant idea—to decorate a house so as to cultivate the sensibilities of all the inmates. Well-designed and well-made furniture gets its ultimate significance only in virtue of its surroundings. Here was the most marked fault of the American exhibits, as striking as were many instances of good and well-designed work in single pieces. It is pleasant to acknowledge that other cities sent to Philadelphia almost, if not quite, as artistic work as New York—Boston and Cincinnati in particular. The latter city contributed the only examples of furniture designed rigidly after the canons of Eastlake which were shown, whether among the English or American exhibitors—a somewhat singular fact, in virtue of the extraordinary discussion and interest aroused everywhere within the last few years by Mr. Eastlake's studies of household art. It would have been natural, under the circumstances, to have made this form of furniture a prominent feature in the exhibits, instead of its being limited to one example in the American and a modified illustration in the English department. The truth of it seems to be, that cabinet-makers do not take kindly to this school of design and decoration, in virtue of the fact that it threatens to result in more simple and less profitable forms of work. It is true that the furniture-dealer now charges larger comparative prices for orders designed in the elegant severity of the Eastlake school, on the plea of its requiring special work and fresh patterns. But this excuse would soon be swept away by that interest in this kind of furniture which would result in large orders, and a forehanded preparation to execute them. It is doubtless true, also, that work of the Eastlake school admits of extremely elaborate ornamentation, so long as the latter

does not cover up or distract attention from strength and massiveness of workmanship. And this ornament would needs, too, be of the character of carving, for veneers and



*Cabinet, by Pottier and Stymus, of New York.*

other deceptive decoration are forbidden except for certain limited purposes. The wonderful wood-carvings of the middle ages, almost equal to the Chinese in elaboration, are



well known. One has but to step into the Metropolitan Museum of Art in New York to see them illustrated in the confession-boxes there shown. The possibilities of art in this direction have probably long since reached their climax. But it is at so low an ebb in America that it is very desirable such influences should be fostered as would tend to raise it to its proper dignity. This the Eastlake school, as shown in its more expensive forms, would surely do. The simpler forms, however, might be equally true to the canons of decorative art, without much carving, except incised lines and similar severe ornament. To this, and the fact that the vicarious system of house-furnishing is fatally attacked by Mr. Eastlake's teachings, we may attribute it that upholsterers, cabinet-makers, and decorators, do not altogether relish a threatened change from the more showy and fragile styles, originally imported from France, but carried out in their worst modifications by Anglo-Saxon imitation. We have engraved examples of some of the best illustrations of American art-furniture shown at the late Exhibition, the first of which is a specimen of design and workmanship which reflected great credit on the manufacturers, and, as a single piece, could hardly be surpassed.

The most noticeable *chef-d'œuvre* of fine-art furniture among the American exhibits at Philadelphia was a cabinet, by the well-known New York firm of Pottier and Stymus. As may be seen in our illustration, this piece of carved-work is a masterpiece of rare excellence in design and workmanship. It was pronounced by many highly-competent foreign judges to be the most striking example of the carver's art shown in the Exhibition; and it certainly reflected great credit on the American department, which it helped to redeem from the charge of gaudy, inartistic, and dishonest work—an indictment for the most part not unjust. This piece was designed expressly for the Exhibition, and occupied a large number of carvers and other workmen about three months in the making. In design it cannot be credited to any particular school or period of art-furniture, having in it many composite characteristics. The purpose seemed to be to construct a piece of work which should show in its total effect something like distinctive and original treatment. The artist who projected the work certainly succeeded happily, though it might be open to the charge of over-elaboration in some of the sculptural details.

This sideboard is of natural walnut, and about fourteen feet in height, all the carving, as need hardly be said, being perfectly solid. No foreign woods are used in the way of incrustation, a favorite style of ornament in the modern French school. This is one of the most striking features of the piece, its beauty being that of symmetry of design and legitimate carved decoration. The general shape and symmetry of the sideboard are such as to command admiration, though perhaps the illustration hardly does justice to the massiveness of the base.

For purposes of description the whole work may be divided into four parts: the base; the richly-carved pediments on which the pillared section rests, with the deeply-

arched shelf between; the Corinthian pillars, inclosing spaces bisected by carved galleries, with the beautifully-wrought doors in the middle; and the upper section. The lower part



*Oak Sideboard, by Messrs. Ellin and Kitson, of New York.*

of the base is heavy, but gracefully carved with conventional ornament. On this rests a second base, the sides of which consist of low, urn-like pillars, inclosing recesses, beautifully chiseled in every part. These, as well as the low shelf between, are designed for



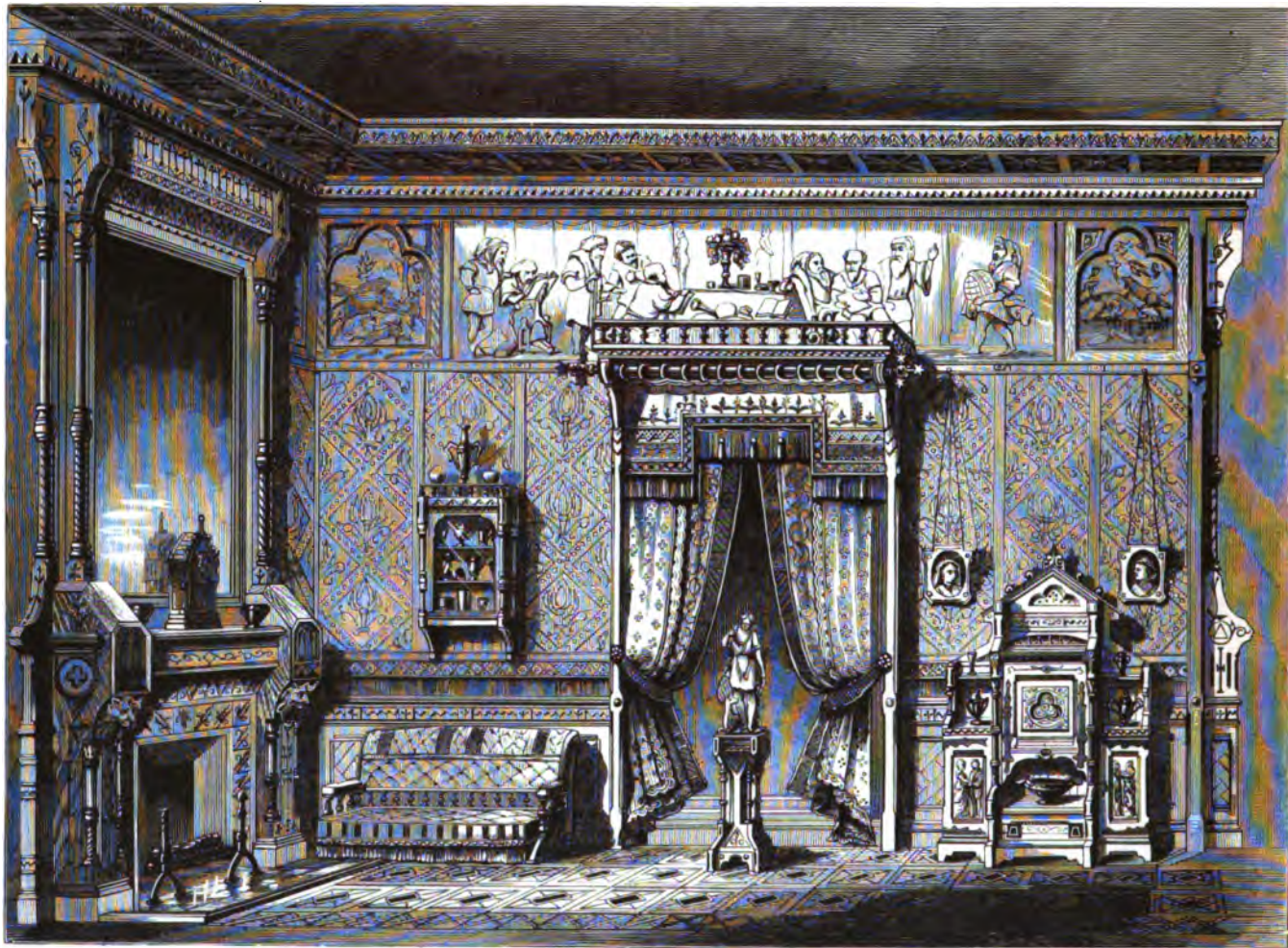
the display of pottery or plate, though nothing could add to the beauty of the work itself. Above this base are seen two projections, very elaborately chiseled with cherubs and a profuse variety of ornament. Inclosed between these projections is the main shelf, which retreats far back in a half-arch, and by its shadow throws out the sculptures in clear light. The back of the recess is worked into panels. The pillars above are finely carved with Corinthian capitals, leaving open spaces on either side, divided into two sections by galleries. The doors show perhaps the finest work of the whole piece. One panel personifies the summer harvest, the other the autumn vintage-time, in gracefully-conceived figures, bearing sheaves and clusters of grapes respectively. Around these centre figures is carved a profusion of decoration, making the whole a study for an artist. The upper section is no less rich and elegant in character, carrying the general design as seen below. As a total work, though fault might be found with some of the details, it is certainly a superb masterpiece, worthy of one of the foremost art-furniture companies of the United States, if not of the world. The price of this splendid sideboard was eight thousand dollars.

An exceptionally fine piece of carving in wood was a specimen of art-furniture from the workshops of Ellin and Kitson, a sideboard in American oak. This firm, we believe, is one of the few, if not the only one, in the country exclusively devoted to ornamental carving in marble, Caen-stone, plaster, wood, etc. The sideboard of which we speak was designed and executed by American talent, or, to speak more accurately, by skill educated to its purpose in this country, a significant and interesting fact, as most of the other specimens of American artistic furniture at the Exhibition were produced by designers and carvers from England and France. We give an illustration of this fine sideboard, which was designed by the architect Mr. Thomas Wisedell. But few of our architects have competent taste and skill in designing decoration, however able in the other branches of their profession; but in this example complete success was achieved in combining richness and symmetry without overloading the effect of the whole with too florid ornament. The sideboard belongs to the Jacobean style, and is designed in strict accordance with the canons of that art-school of furniture. Prior to the Jacobean time the principal ornament of furniture had been marquetry—not mere inlaying, but very artistic veneered-work in brass, tortoise-shell, mother-of-pearl, and ivory. The gradual decay of good sculptors in wood, so essential in the work of a hundred years before, helped the introduction of a style of decoration which could be executed on plain surfaces. The result was work highly artistic in execution, but lacking that bold, sculpturesque, solid beauty characteristic of the furniture of an earlier period.

A revival of wood-carving took place about the year 1700 in England, and was carried to the highest pitch of perfection by the celebrated Grinling Gibbons. He carved birds, fruits, foliage, and flowers, with astonishing dexterity. The foliage of his garlands and the forms of flowers and fruit have a softness, clearness, and grace, not to

be surpassed in this style of work. The traditions of his school were afterward perpetuated by Chippendale, in the time of George II., but his carvings were unequal. The Jacobean furniture followed largely the French taste in design, but was modified in its best examples, which did not use gilding and marquetry largely, to suit the demands of the carver's skill.

The oak sideboard illustrated in our engraving is an excellent example of the best style of Jacobean furniture. The arched panels in the rear of the upper portion are



*Furniture, by Missrs. Kimbel and Cabus, of New York.*

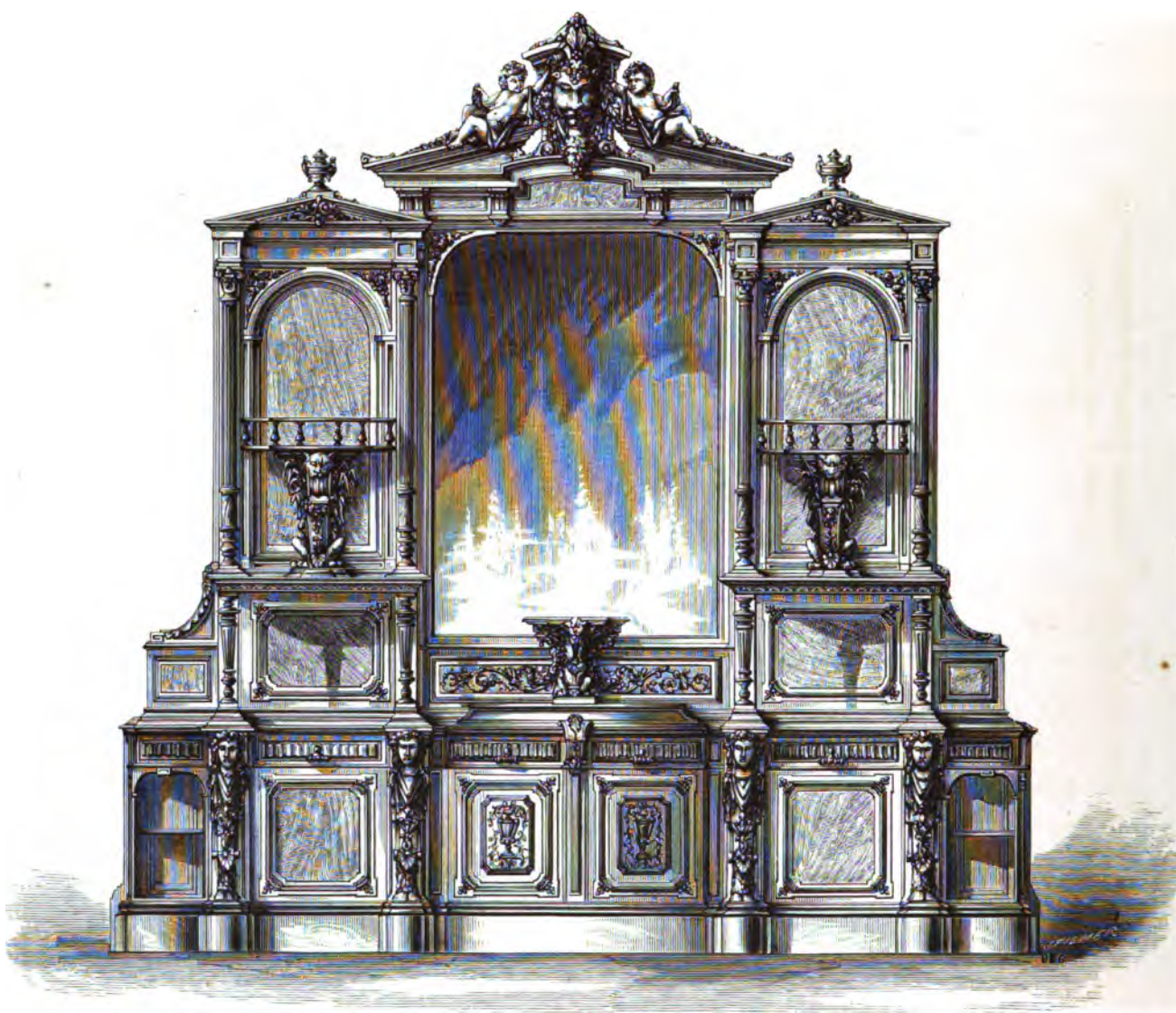
beautifully sculptured in low-relief with natural objects, treated somewhat conventionally, but still following closely natural types. Growing wheat, wild-rose bushes in full bloom, the lily-of-the-valley, a bending oak-bough loaded with leaves, and other distinctive forms, are carved with much delicacy and faithfulness to type. They are modeled with great skill, and there is nowhere anything like stiffness or angularity of treatment. The same thing may be said of the friezes of the upper and lower portions of the sideboard, carved to represent garlands of grapes and vine-leaves, in which we discern much grace and freedom of line, as well as softened contours. The front of the main shelf is deco-



rated with conventional mediæval monsters, set on low pedestals. The lower part of the sideboard is also very elaborately carved, and carries out the design of the upper portion in its general treatment, the panels of the doors being designed somewhat in the architectural style, with oak leaves and acorns in the centre. The panels at the ends are carved with the same beautiful forms. This sideboard displays boldness and delicacy of treatment, and as a specimen of carving had few, if any, superiors at the late Exhibition. It is in such work as this that we see a future for art-furniture in America, and highly-encouraging possibilities. Messrs. Ellin and Kitson were also represented by a beautifully-carved reading-desk, for ecclesiastical use, and chancel-chairs of a corresponding design. The same firm, it may be mentioned, are building the Astor reredos in marble and Caen-stone for Trinity Church. Decorative carving is a branch of art which has been followed in America, not for its own sake, but incidentally in connection with cabinet-making, etc. A great impetus may be given to it by workmen who pursue it as specialists, and high benefit be wrought in the interests of high-art furniture. The specimen of carving which we have given is valued at two thousand dollars—not an exorbitant price as measured by other pieces of carved furniture at the Philadelphia Fair.

The exhibit of Messrs. Kimbel and Cabus, of New York, was of handsome and judicious design, one of the few attractive displays of drawing-room furniture, shown in a section with all the accessories of an harmonious room. This effective method of display was too much neglected by American manufacturers. In the present case the furniture is of ebonized cherry, richly carved, though not profusely so. The floor is laid in parquetry of an effective design, harmonizing in figure with the wall-paper and with the dado enriching the sides of the section. The fireplace is of light tile-work of minute and pretty pattern, with brass fire-dogs of a simple but pleasing shape. The fireplace and chimney-piece of a room should pitch the key-note, so to speak, of a room, even as a hall should that of interior architecture. The chimney-piece is rich and graceful, the wood being ebonized cherry also, to suit the furniture. The portion framing in the fireplace is massive but elegant, the principal ornament being carved lions' heads, surmounting Moorish pillars. The mirror-frame above is also ornamented with similar pillars, and its frieze carries out the conventional decoration in elaborate incised lines and low-relief. The whole effect of the chimney-piece is excellent, the design, which is well executed, being in severely good taste. The ceiling is also of ebonized cherry, with gilt-figured panels on the border and a simple cornice. The frieze of the room is painted on panel, and represents an allegorical scene of dubious meaning, though pleasing enough to the eye and artistic in its color-relation to the *ensemble* of the room. The cabinet or desk, for it seems to be a combination of the two, is of modernized Gothic form, and profusely gilt, the panels being figured with Cupids and exquisitely-painted flowers; sofa and chairs richly upholstered in maroon satin, with

gold cord and fringe. The mirror in the centre is draped with maroon satin, fringed with velvet mixed with gold. The effect of this section was rich and tasteful enough to rank it among the very best of the American exhibits in household art, and the general design showed an harmonious and intelligent plan throughout, a feature in which they merited imitation by some of their rivals, who surpassed them in beauty of individual pieces.

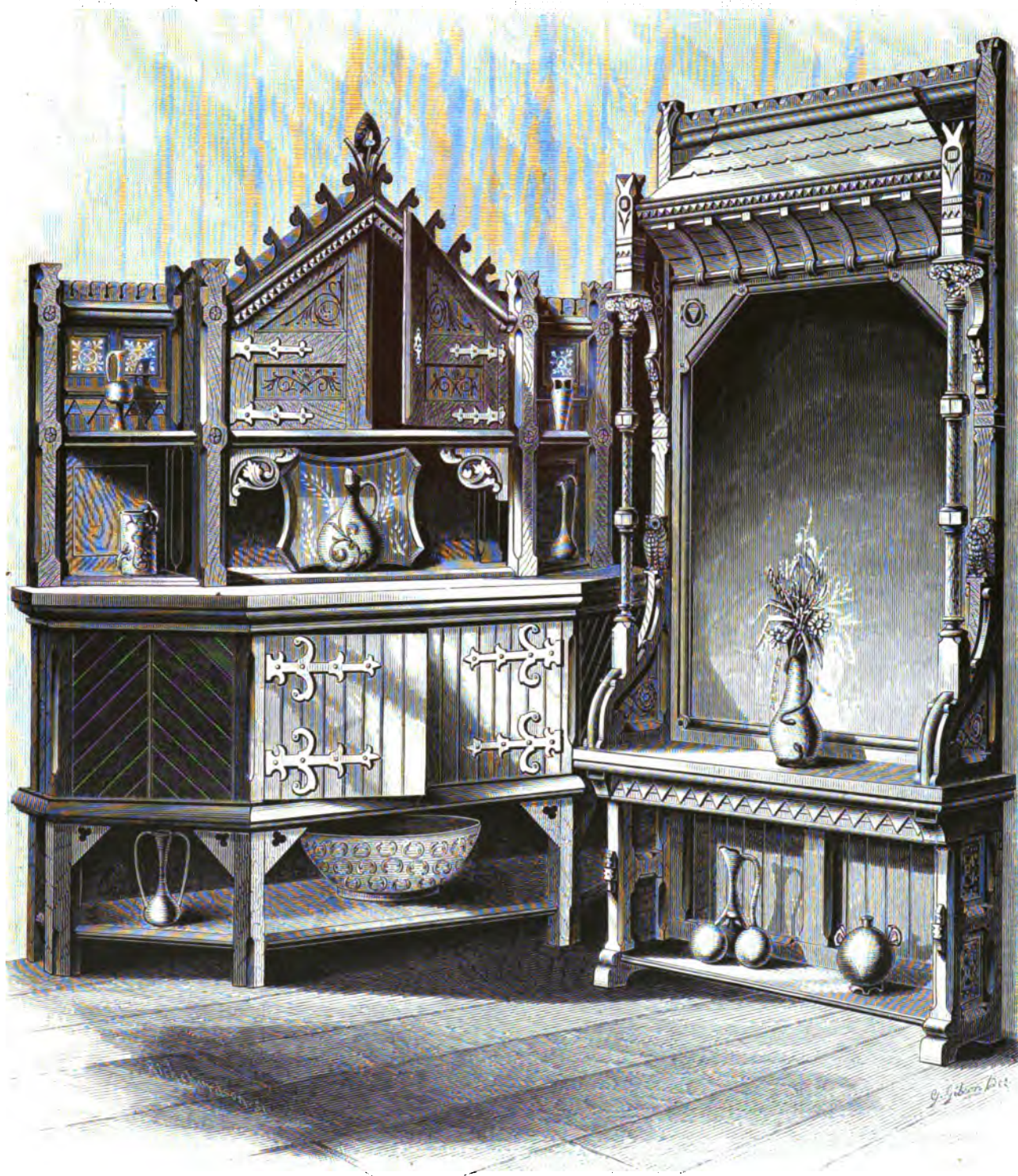


*Sideboard, by Mr. George A. Schastey, of New York.*

A sideboard by Mr. George A. Schastey, of New York, was of great beauty of design and carefulness of workmanship, as may be seen in our engraving. The size being large and imposing, having an elevation of about sixteen feet, with an equal width in front, made it a striking object for a spacious room. This piece, we believe, was executed on the order of a private party, and went to Philadelphia by permission. The material is of solid oak, and the beautifully-mottled panels of ash-root, which has a peculiar grain, almost equal to that of French walnut. The carved-work is all hand-



wrought, and quite artistically finished. The central panel of the top, as well as those of the sides, are mirrors, and the whole is crowned by a finely-carved head of Bacchus,



*Furniture from Cincinnati.*

supported by the figures of Cupids on either side. The main shelf is of marble, resting on sculptured figures. In front of the mirrors are also bracketed shelves. Between

the lower panels are also Bacchus heads and busts, conventionally treated. The uppermost side-mirrors are bisected by light shelves, supported on the figure of one of the nondescript animals which are perpetuated for us from the mediæval times in heraldry. The decoration is varied in detail but tasteful in design, and the whole may be praised as a fine specimen of artistic American cabinet-work. Mr. Schastey executes work solely on order, a fact which is a good guarantee of the excellence of his products in furniture.

The examples of Eastlake furniture from Cincinnati, to which we have referred, came from the Mitchell and Rammelddeng Furniture Company of that city, and consisted of a sideboard and hall-stand. Both are of plain oak, and burnished steel hinges relieve the heavy sideboard of all tameness of character. The mirror supplies us with a good instance of beautiful results of this kind of work in lighter pieces. More massive and heavy, the decoration of the companion-piece is carefully subdued to suit its prevailing tone, and gives satisfactory evidence that the designer was fully awake to the fact that one of the chief aims of his art is the preservation of harmony between the design and the ornamentation.

A widely different result in the same school of art is to be seen in the communion-table which was exhibited by the Paine Manufacturing Company, of Boston. The body is oak, with plain finish, and the ornamental parts are of olive-wood brought from the Mount of Olives. At the corners the table is supported by plain pillars, and between those at the ends the spaces are filled by a Gothic arch, under the spans of which are incised crosses. The lower end-beams are joined by a massive cross-beam, running under the ends and similarly ornamented with an olive-wood medallion, incrusting on the oak with an incised cross. A rounded arch is thrown over it from end to end, of a style as nearly resembling those at the ends as its wider span will permit. The decoration is restricted to olive-wood, carved in the simplest form, and either sunk in the oak or applied in relief. On the front-panel under the edge are the words "In remembrance of Me." The end-panels are ornamented with insertions of olive, and a broad band of the same wood forms a border for the surface of the table.

Vollmer, of Philadelphia, contributed a display of library-furniture, good in design, but of a style not easy to classify, as it had none of the distinguishing characteristics of any school, though there was more suggestion of the Gothic than any other. There is habitually more good taste shown in the library than any other part of the household. Being the private sanctum of the master, dedicated by its very purpose to high and sedate thoughts, there is such manifest incongruity with any but plain and massive furniture that there is no possible excuse for disfiguring it with any of the eccentricities and monstrosities of taste which so often make dining-room and drawing-room a curiosity-shop of costly vulgarity. The dignity of books and the atmosphere of their home have power even to subdue a frivolous and undisciplined taste. The present suite is



tasteful and attractive. The bookcase is of convenient form, decorated with carvings in high-relief and pillars with Ionic capitals. The mantel and chimney-piece are highly



*Communion-Table, from Boston.*

graceful in design, the interior of the grate being fitted with polished brass, and the fender of similar material. The mantel is of marble, ornamented at the corners with



winged lions, sculptured after the Assyrian style, and rich minor decorations. The mirror-frame carries out the ornament with pleasing effect. The chair, though not dis-



*Furniture, by Vollmer and Co., of Philadelphia.*

tinctively what may be called a library-chair, is heavy and substantially built, and covered with figured leather. Altogether this suite of Mr. Vollmer may be called a creditable



showing, though we think library-furniture should, in all its details, indicate itself in rather more of a pronounced and distinctive way.

Another Philadelphia house, Allen Brothers, were represented by a fine collection of cabinet-furniture, of which we engrave two examples that, in beauty of design and workmanship, are fair specimens of the character of their work. The first has an ebony body, and is called the ebony cabinet. The ornamentation of the body is of gold inlaid, and the rings under the cornice are of burnished gold. The columns in relief at the corners are, like the body of the cabinet, of ebony, with carved and gold-inlaid bases and capitals. The drawer and lower part of the cabinet are inlaid, and correspond in style with the top. The height is about four feet. The second example is a cabinet designed to hold a clock and statuary. The body is of black walnut, with mouldings



*Cabinet, by Messrs. Allen and Brother, of Philadelphia.*

of ebony, and trimmed with French walnut and Amboyna-wood veneers. The centre-panel is inlaid with a design in colored woods, and the fine engraved-work is gold-lined. The griffins which support the bracket-like attachments are finely carved in walnut, and the top is formed of Saracolin marble. Both these cabinets are highly ornamental in design and treatment, and, though a little florid for a purist in furniture, would be

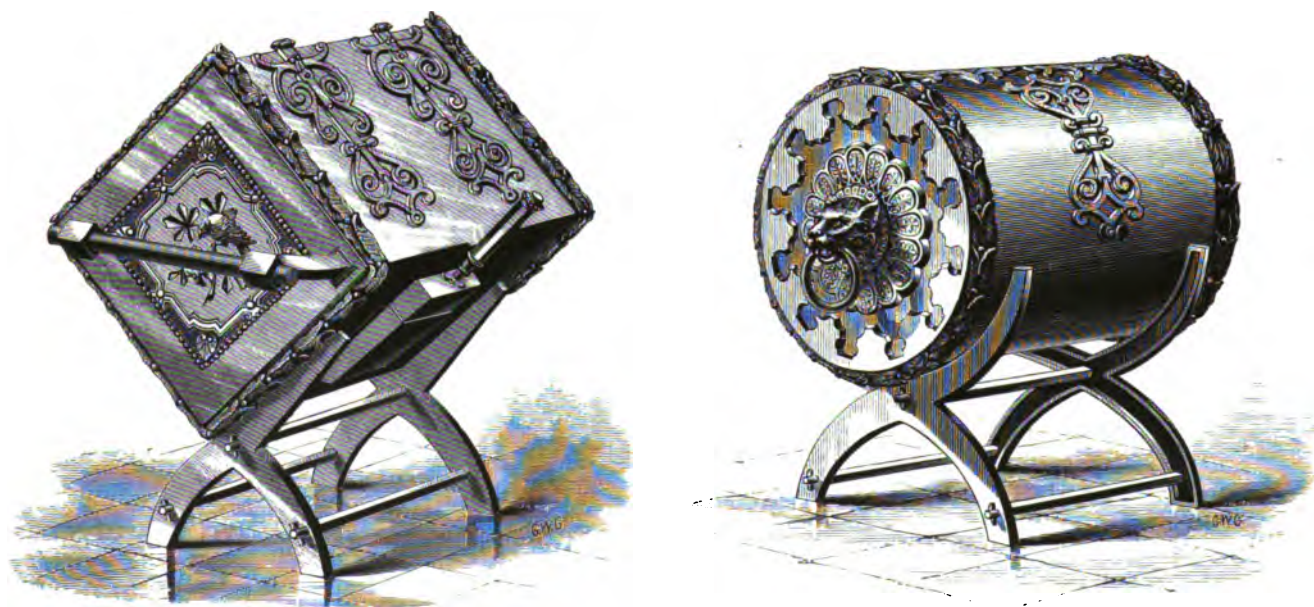
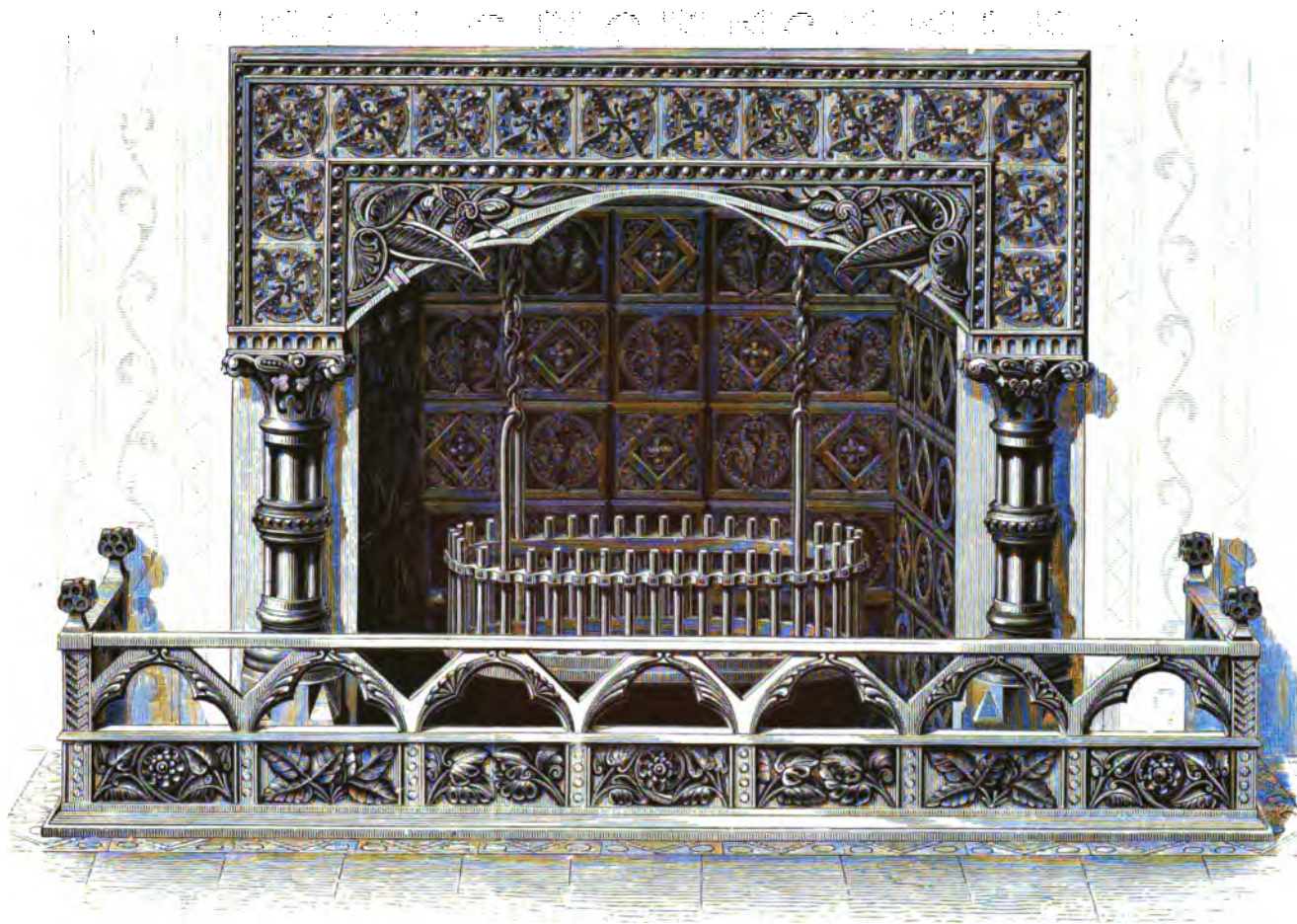
suitable for a drawing-room. They show good and careful workmanship, everything being fitted with great care and finish of detail. In many respects the display of this firm was quite satisfactory, showing artistic design and conscientious work.



*Cabinet, by Messrs. Allen and Brother, of Philadelphia.*

An ornamental chimney-piece from the works of William H. Jackson and Co., of New York, who are noted for artistic designs in grates and fireplaces, represents the mediæval style of household art. The treatment is rich and massive in a high degree, and is worthy of a little careful study, as the lines and general decoration show much breadth and beauty. The fender and columns are of polished brass, and the same metal forms the arch over the grate and the frame for the tiles above. The grate is nickel-plated, and may be raised or lowered at will, while the background is filled in with cast-iron plates. All the ornaments in the brass-work are cast in relief, and give to the chimney-front a very elegant appearance. The grate in the fireplace may be removed if desired, and fire-dogs put in its place for use in burning wood. This grate attracted great attention from the beauty of its design, which is alike bold, massive, and graceful. As companion-pieces we engrave parlor wood and coal boxes, made by the same manufacturers. The cylinder-shaped box is for wood, and its rich and tasteful style of ornamentation has been well reproduced in the engraving. The body is of steel, and is nickel-plated, with ormolu mouldings and end-ornaments. The standard is nickel-plated





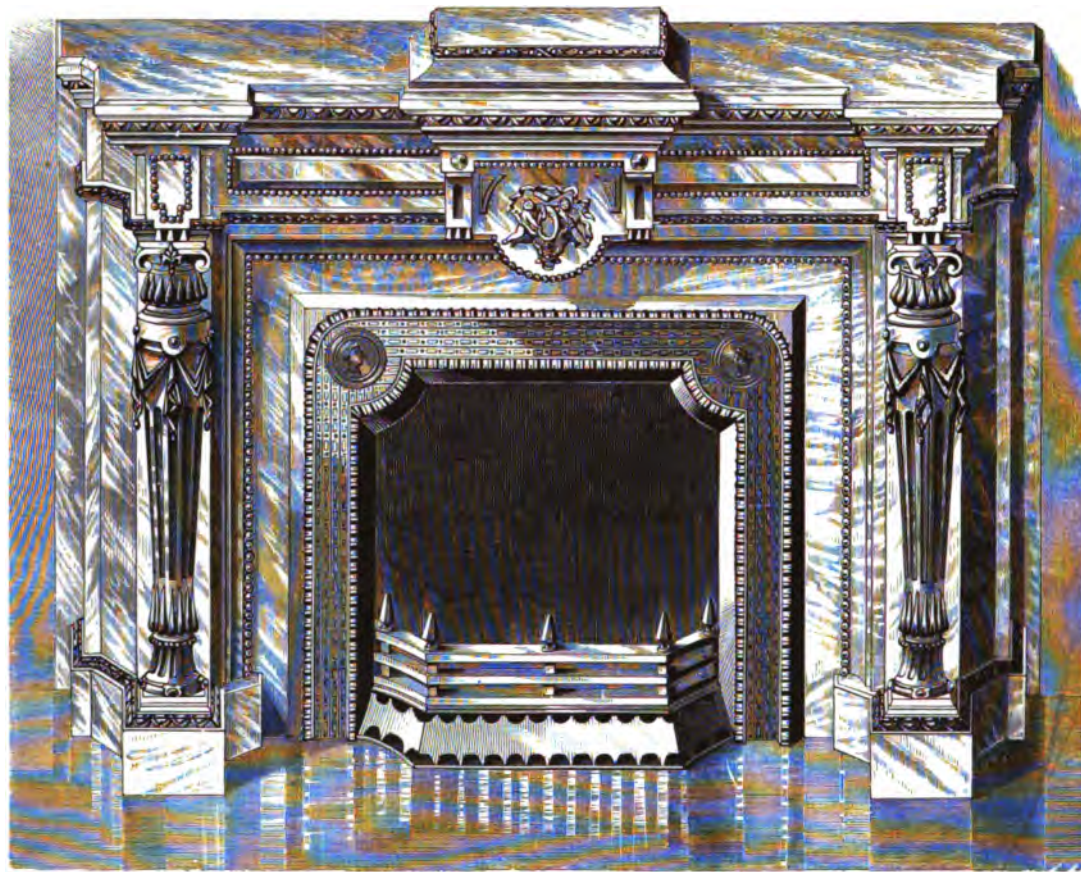
*Chimney-Piece, Coal-Box, and Wood-Box, by Messrs. Jackson and Co., of New York.*

to correspond with the groundwork of the body. The coal-box is diamond-shaped, and, like its companion, has a nickel-plated steel body, with ormolu mouldings and ornaments. The handles at the end are of nickel, with majolica tiles inserted in the heads.



The stand is nickel-plated, and the shovel of brass. These boxes are furnished by the makers in different kinds of metals, and the trimmings may be made to conform to the style of architecture and decoration of any room in which they are placed. They are remarkable for their elegance as well as for their substantial appearance, and become objects of genuine ornament as well as of use.

Our last illustration of household art as represented by the American manufacturers is a contribution to the late Exhibition by the firm of A. L. Fauchere and Co., of New York. It is sculptured from a comparatively new material, the *tecali*, or Mexican onyx, great masses of which, both in the crude and polished state, were exhibited in the Mexi-



*Onyx Mantel-Piece, by Messrs. Fauchere and Co., of New York.*

can department. The texture of this material is very hard, and it has a beauty not a whit inferior to the Russian malachite, and is entitled to be classed, with the latter, as a semi-precious stone. In appearance the stone has the semi-transparency of the carnelian, the color inclining to a white, with a faint tinge of green, and in certain lights melting into a milky opalescence exceedingly beautiful. The grain is formed of regular waving lines, and is crossed with bright-yellow veins, which resemble fractures, and give the stone a rich and novel effect when highly polished. In making selections of the onyx for the several parts of the mantel, the design was to secure harmony in tint and grain. The columns on either side are wrought from the same material, but are of darker hue.



The mouldings are of silver bronze, and the ornamental border surrounding the fireplace and also the grate is made of iron, nickel-plated. The shelf has a raised centre, designed to hold a clock; and underneath, forming the centre of the frieze, is a plaque of silver bronze. This beautiful work was bought, at a very high price, for the Emperor William of Germany.

The display at the Philadelphia Exhibition of lace, textile fabrics, and their allied products, which would properly come under the head of art-manufactures, was rich and varied. These exhibits, however, as befits the character of a World's Fair, whose object is to illustrate the present excellence and conditions of the industrial arts, consisted less of those beautiful historic products which are found principally in museums and the private collections of rich connoisseurs than of the articles produced to meet the demands of to-day. Our illustrations of such products, therefore, are of purely modern manufactures, as represented in English industrial art. A retrospect of some of the salient points in the history of lace and textile manufacture, as viewed from the artistic side, will be of interest to the reader who desires to study the exact status of the present in this respect. While the display of French, German, and Flemish hand-made laces was very interesting, their fabric was better illustrated in their relations to modern art, perhaps, by the products of Great Britain. This was still more the case in textiles, a branch in which modern English manufacture has been preëminent.

Under the word textile is included every kind of fabric wrought in the loom. Hence, whether the threads be spun from the produce of the animal, vegetable, or mineral kingdom; whether of sheep's wool, goat's hair, camel's wool, or camel's hair; whether of flax, hemp, mallow, or the filaments drawn out of the leaves of plants of the lily and asphodel tribes of flowers, or the fibrous coats about pods, or cotton; whether of gold, silver, or any other metal—the webs from all such materials are textiles. It need not be said that the principal textile fabrics manufactured in Europe have been of silk, wool, cotton, and flax. The other materials have been principally Oriental in their manufacture.

The practice of spinning by hand from the distaff was common among English women of all classes, from the king's daughter downward, as is indicated in the term "spinster," as applied to the unmarried. Woollen stuffs were originally plaited, not woven, but after a while the simple form of the loom was introduced. The East is the native home of cotton, and time out of mind the various peoples of the Orient have been proficient in the art of making it into cloth. The earliest examples of flaxen textiles were among the Egyptians. The praises bestowed on the beauties of Egyptian loom-work are abundantly verified by the cloths which bandage their mummies, showing a fineness and delicacy unsurpassed in modern times. There are pieces now in the British Museum, according to Sir G. Wilkinson, "of yarns of nearly one hundred hanks in the pound, with one hundred and forty threads in an inch in the warp, and sixty-four in the woof."

There is no proof that silk was known to any one of the most ancient nations of the world, either as simple twist or woven stuff, except in India and China. From these countries it was carried to Europe through the medium of the Alexandrian conquest, and the new avenues of commerce opened thereby. About the reign of Augustus silk robes were extensively used in Rome, of so thin a texture as to justify the condemnation of the poets and moralists that they concealed neither the body nor the shame. In spreading westward, silks retained the names under which they were originally known, and the words "samite," "cendal," "baudekin," and other names under a wide variety of spelling, indicate the original country whence the material emanated. From the classic poets it is clear that the Greek women were skilled makers of ornamental clothing. The tunic of the Greeks was frequently adorned with sprigs, spots, stripes, or other devices, and with borders of an elevated pattern.

Silks in mediæval times had various names, distinguishing either their quality or their pattern, or whence they came. *Holosericum* was stuff made entirely of silk; *subsericum* partly so; *examitum*, or, as the old English documents call it, samite, tells the number of threads in the warp of the silk. To say that any robe was of "samite" was to say it was six-threaded, and costly and splendid. The strong modern silks, with the thick threads, "organzine," for the woof, and a slightly thinner thread, "tram," for the warp, represent the old samites. No less rich than samite was "cyclatoun," so called from the Persian name that came westward with it, meaning bright and glittering. It was light in texture, thin, and glossy. Gold-thread often lent still more glitter, and it was largely used for ecclesiastical vestments and ceremonial dress. "Cendal" was still thinner in texture and less costly, and taffeta the least costly of the mediæval silks. Sarcenet, in the fifteenth century, took the place of cendal, in consequence of improvement in its manufacture by the Spanish Saracens, whose progress in the industrial arts was extraordinary. Satin, though not so common as other silken textures, was worn in England in the middle ages. And Chaucer tells us that the Surrey chapmen (peddlers) sold "satins riche of hewe." Those silks were originally called along the Mediterranean "*aceytuni*," then shortened by the Italians into "zetani," and finally corrupted by the French and English into satin.

It is unknown where or when velvet was first woven, probably first in China, that ancient mother of the arts. In Europe it must be referred to the south of Spain and Italy. The name "velluto" seems to point to Italy as the earliest market. It is not improbable that the hint of making velvet from silk was derived from the manufacture of fustian from cotton. Velvet was richly diapered, and pattern on a ground of silk or gold came out very boldly. The term diaper itself was also given to a silken fabric, greatly esteemed in England. No stuff is oftener spoken of by the mediæval writers than "baudekin," a rich silk shot with gold or other colored silks, brought first from Bagdad, or Baldak. Cloths of gold so tinted were soon commonly known as "balda-



kin," or "baudekin;" and no material was worn so much by monarchs and princes on state occasions. The display of silk and velvet at Philadelphia was peculiarly rich and



*Axminster Carpets, by Messrs. Tomkinson and Adam, England.*

inviting in the Austrian, Swiss, and French departments—in the latter *par excellence*. The united treasures of the different French exhibitors made the French section a veri-



table "field of the cloth of gold," and in many of the gorgeous curtain-silks, shot with the most beautiful opalescent hues, there was an effect akin to the "dim religious light" filtered through painted cathedral-windows. One could understand, in looking at these superb products of the loom, why they should be indispensable in furnishing effective backgrounds to the painter, for nothing could be more striking and picturesque than some of the combinations of soft yet dazzling color with which the French manufacturers, with the instinctive good taste of their nation, set off their exhibits of silk, satin, and velvet.

Muslin from the earliest antiquity has been the favorite material for dress in the greater part of Asia. Of cloud-like lightness and delicacy in its texture, it proved itself capable of the greatest variety of ornamentation. The cotton-plant grew everywhere in the East, and Mosul, celebrated above its rivals for the remarkable beauty of its fabrics, gave the name of *muslin* to the beautiful cotton web. The various national schools of fabrics are quite distinguishable, especially among those peoples where the first seats of the manufacture were located. Probably the lapse of centuries has made but little difference. An old writer, who lived in the second century, speaks of the Chinese fabrics as "precious figured garments, resembling in color the flowers of the field, and rivaling in fineness the work of spiders." Persian textiles were also easily known by the type of their ornament. Byzantine and other Oriental silks and cottons were distinguished by peculiar patterns. On the one were various adaptations of the Christian symbol, the cross; and birds, beasts, and the Eastern "tree of life," abounded on the others. Longitudinal stripes of different colors and imitations of letters distinguished the Saracenic work. All these different Oriental styles were reproduced in the early fabrics of Palermo, Genoa, Lucca, Florence, and Venice, whose looms supplied silks and velvets to the whole of Western Europe. Both English woolen fabrics and linens were celebrated about the time of the twelfth century. Worcester, Norwich, Bath, and Worstead, became famous, the latter giving its name to the product. Irish cloth was used in England in the time of King John. The Flemish textiles were also very celebrated in England; and so large was the trade in woolen fabrics that, in the reign of Edward III., the London traders made a heavy loan contingent on certain commercial concessions as to dealings with Flanders, which were to be granted by the monarch in return for the sinews of war; a significant hint of the tremendous influence of trade and manufactures even at that early date.

An important art-industry of the middle ages was tapestry, and no textile fabric reached greater perfection of its kind. This is neither real weaving nor true embroidery. Though wrought upon a loom, the weft is worked with many short threads of various colors, put in with a needle. Tapestry was used largely by the ancients—Hindoos, Egyptians, Hebrews, Greeks, and Romans—for curtains and other hangings. So with mediæval Europe. English records are full of descriptions of tapestry, which was known



under the name of Arras, owing to the excellence of the work produced in that town. French tapestry was also long famous; but it was not till the time of Colbert, the



*Axminster Carpets, by Messrs. Tomkinson and Adam, England.*

shrewd finance minister of Louis XIV., that it reached its culmination in the products of the Hôtel Royal des Gobelins. Raffaele, in Italy, did not disdain to make designs



for a series of Scripture-subjects to be worked in tapestry for the walls of the Sistine Chapel. These cartoons were purchased by Charles I., and copies in tapestry of four or five of them were made at Mortlake, at works built for the purpose. These afterward fell into decay; but the attempt was a great stimulus to carpet-weaving in England, which shortly afterward commenced to be actively pushed. Carpets are the legitimate offspring of tapestry, and their use, though not quite so ancient, is yet very old. The Oriental carpets for a long time ruled the markets of the world, till carpet-weaving establishments grew up in Brussels, some parts of France, and in England. The latter country quickly took the lead, where the manufacture became firmly established; and it is in this country that the most costly and splendid carpets of the world are now manufactured. In grace of design the Oriental carpets and rugs cannot be surpassed, but in richness and closeness of texture probably the best of the English products are beyond rivalry.

Our first four engravings of English carpets shown at the late Centennial Exhibition illustrate specimens from the exhibit of Messrs. Tomkinson and Adam, of Kidderminster, large contributors of rugs and carpets, exclusively Axminster, for Kidderminster long since ignored the style to which it gave a name; we believe not a single yard of Kidderminster, properly so called, is now made there. Messrs. Tomkinson and Adam are the largest manufacturers of Axminster rugs in Great Britain, employing eight hundred hands. The engravings show carpets the designs of which are of great excellence. The border of the upper selection of the first is specially to be commended for richness and grace of figure, and the groundwork of the carpet is not less noticeable.

Another engraving, of a "Brussels and Wilton" carpet, from the exhibit of Messrs. James Templeton and Co., of Glasgow, Scotland, is also worthy of notice. The design is of singular and original beauty, though not by any means the best carpet from the workshops of this celebrated firm which was exhibited at Philadelphia. The general style of the work is well indicated in the engraving. The border is maroon-colored, interwoven with a wreath of green leaves, and this is relieved by a band of gray, which separates it from a broad strip of pale blue, overrun with garlands of bright-tinted flowers. The centre inclines to gray, but is so profusely ornamented with flowers as to produce a gorgeous effect. At either end and on the sides there are medallions with groups of musical instruments. In the centre of the carpet there is also a medallion, filled in with a brilliant mass of flowers. The size of this carpet is about fourteen by twenty-five feet. Another carpet contributed by this firm to the Exhibition, in size fifteen by twenty-eight feet, was perhaps even more elegant than the preceding one. It had a light border, ornamented with festoons of leaves and flowers. The border was of a darker tone, and was in effect hung with wreaths tied to an inner bar with gay-colored ribbons. At the ends there were large feathery ornaments, which added much to the general effect. The design was very graceful, and, like the one we engrave, original with this firm.



These carpets, and many like them, were singularly effective as specimens of the perfection to which the art of carpet-weaving has been carried in England. Simply as



*Brussels and Wilton Carpet, by James Templeton and Co., of Glasgow.*

products of art-industry they were worthy of great admiration. Yet it is doubtful whether, as consistent and harmonious ornaments of a room furnished on true art-prin-



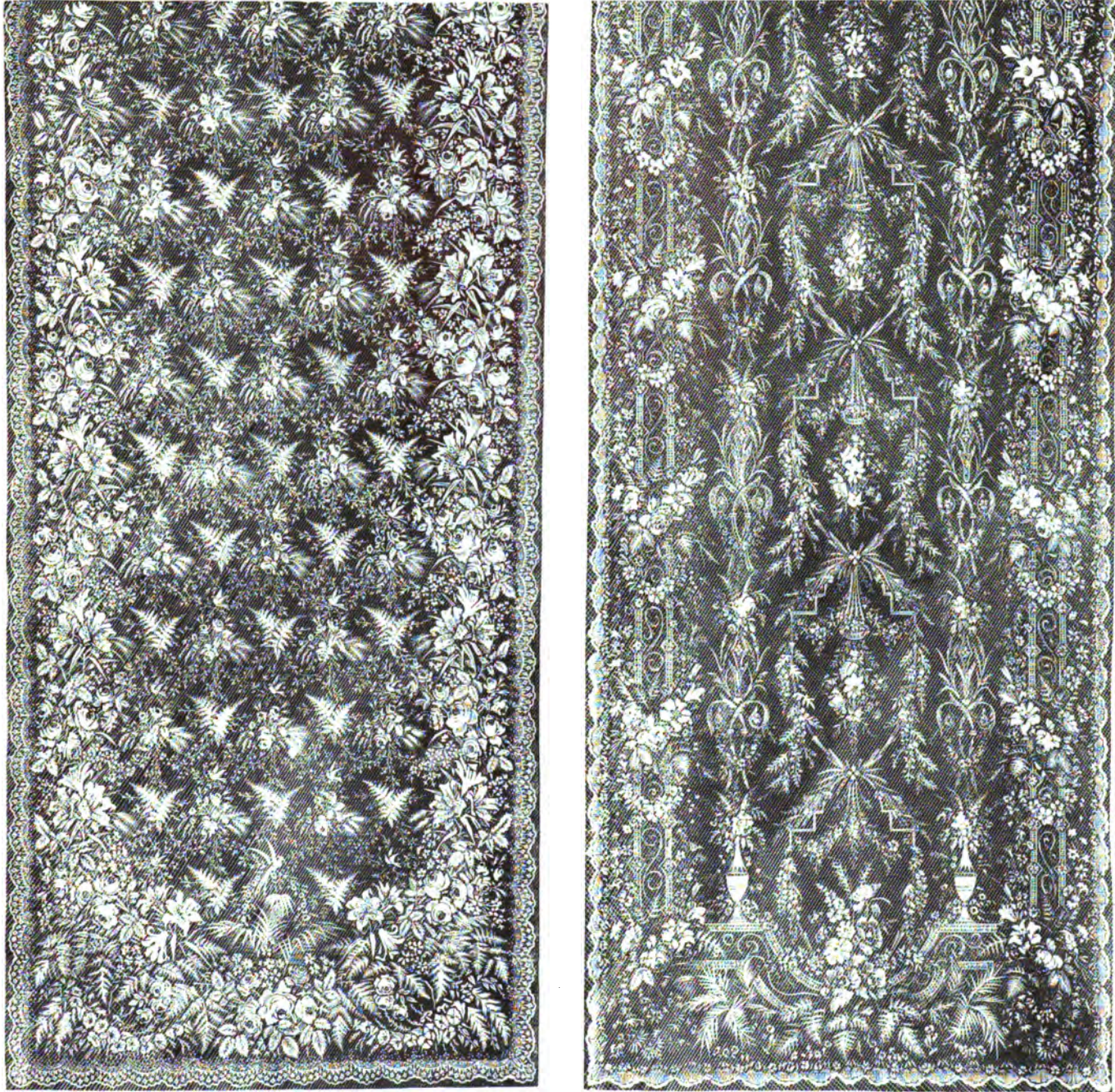
ciples, such rich pictorial effects commend themselves equally with the Oriental designs. The textile fabrics of the East have long been famous for their harmony of color, but, beyond a very general uniformity of design, the system of ornament is quite irregular and careless. No mathematical ordering is anywhere apparent. The designer seems to be largely under the sway of caprice, and the result is a certain vigor, freshness, and originality of effect, lacking in the nice precision of European carpets with their profuse imitations of leaves, vines, and flowers, that remind the eye of a garden-plot of blooming plants. The false principle involved is very forcibly put in a report of Sir Digby Wyatt on this subject: "The moment one is impressed with the idea of walking or sitting upon what no person in his senses would think of walking or sitting on, a painful sense of impropriety is experienced, proportioned in intensity to the vivacity with which this misappropriation of judicious design is expressed in the fabric." This and a certain stiffness in perfectly regular forms render the system of design paramount in most European carpets inferior to one more simple and careless, so far as the symmetry of household art is concerned, however beautiful in itself any individual specimen of weaving may be.

We give a beautiful illustration of a different kind of fabric—curtains in muslin network, contributed by Messrs. Heyman and Alexander, of Nottingham, a town long famous for this manufacture. In this branch of textile art the firm has long held a foremost place, not only for the merit, value, and durability of the material, but for the good taste and judgment shown in the designs. These are generally, as they ought to be, floral but conventional in character—leaves and flowers gracefully intertwined, sometimes interlaced with lattice-work, and occasionally presented as pendants over vases. Such art-aids to the charm of a room are always effective; they refresh the eye and the mind, and are far more suggestive than geometric designs. The products supplied to the late Exhibition by Messrs. Heyman and Alexander were of course all machine-made, but they took a high rank among the textile productions forwarded from England to America.

The display of lace at the Philadelphia Exhibition was very fine—Austria, Belgium, France, and England, contributing largely each in her own specialties. The art of lace-weaving is claimed to have been of European origin. Certainly these exquisite fairy-webs have reached their highest perfection in Europe. Lace is divided into two classes, point and pillow, the one being made with a needle on a parchment pattern, the other by the weaving, twisting, and plaiting of the thread with bobbins. The principal point-laces are the ancient laces of Italy, Spain, and Portugal, and the more modern lace of France, called *point-d'Alençon*. The pillow-laces are those of Mechlin, Lille, Valenciennes, Honiton, Buckingham, and many manufactories in France. The Brussels is both point and pillow lace. Italy claims the priority of needle-made lace, and the pillow-lace had its birth in the Netherlands, when lace-making was one of the great industries, and a principal source of national wealth. At some critical epochs the



lace-trade sufficed to save the country from ruin and bankruptcy. There are now nearly a thousand schools in Belgium devoted to the teaching of this craft. Most celebrated of all manufactories of lace is that of Brussels, distinguished for the beauty of the ground, the perfection of the flowers, and the elegance of the pattern. The thread,



*Curtains, by Messrs. Heyman and Alexander, of Nottingham, England.*

of such extraordinary fineness as almost to escape the sight, is spun in damp, underground cellars, where the spinner has to be guided by the sense of touch alone. The "modes" or "fillings" of Brussels lace are peculiarly beautiful, and it is also celebrated for the perfection of the relief or "cordonnet" which surrounds the flowers. The making of



this exquisite lace is so complicated that each process is assigned to a separate hand, who works ignorant of the general effect to be produced by the whole, the sole responsibility of which rests with the head of the establishment.

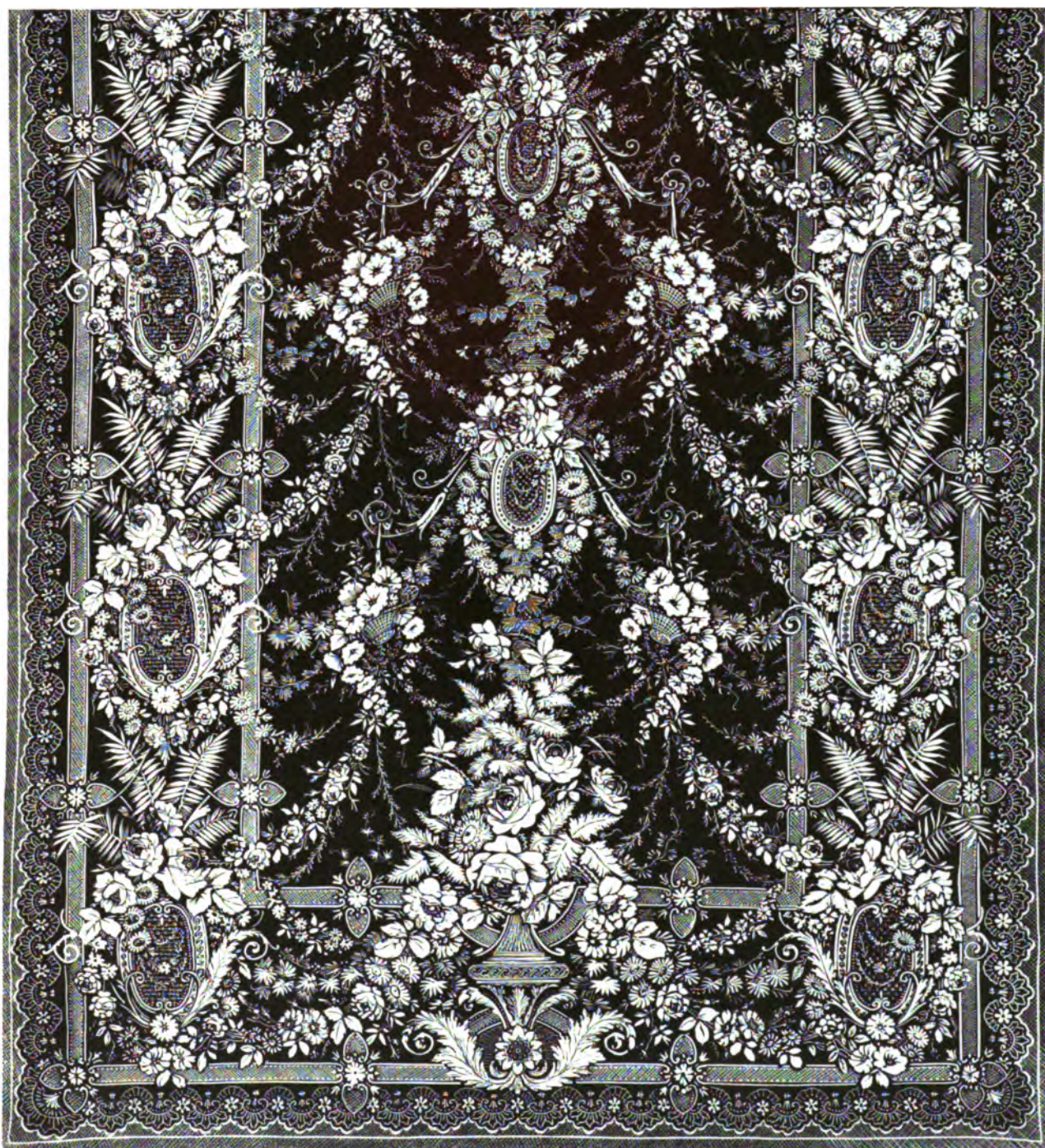
France is the special country for lace, more being worn and manufactured there than in all the rest of the world combined. The manufacture of Alençon was established by the far-sighted Colbert, who did so much to build up the manufacturing interests of France at a time when Europe was devastated with war. He sent to Venice for lace-makers, and in trying to introduce the true Venetian stitch to the French pupils, the latter discovered an even more elaborate and beautiful stitch, the product of which has become celebrated as *point-d'Alençon*. The labor spent in producing it makes it the most costly of all kinds of lace, and a full wedding set sometimes reaches six thousand pounds sterling in value. Valenciennes lace dates from the fifteenth century, and, as a French industry, fell with the monarchy at the time of the Revolution. The masters of the art transferred it to Brussels, where it has since flourished, causing a great commercial loss to France. This is entirely a pillow-lace, and is the most strong and durable as well as one of the most beautiful of all the varieties. The lace of Lille equals in antiquity that of the Netherlands, and its special excellence is its single ground, the finest, lightest, and most transparent known. Instead of the sides of the meshes being plaited either partly as in Brussels, or wholly as in Valenciennes, four of the sides are formed by twisting two threads round each other, and the remaining two sides by the simple crossing of the threads over each other. There were superb examples of all these French and Flemish laces at the Philadelphia Exposition, many of them large pieces, such as robes, shawls, etc., the prices of which were enormous. The connoisseur of lace had the opportunity of seeing and comparing the merits of the most celebrated varieties, though of course there was little or none of the old, yellow lace for which there has been recently so strange a rage.

The introduction of pillow-lace making into England is assigned to the Flemish refugees who fled from the cruelties of Alva to a British asylum. The great centres of the manufacture to-day are Buckinghamshire and Honiton in Devonshire. The laces of Buckinghamshire, and the adjacent counties of Bedfordshire and Northampton, are celebrated for the clearness and beauty of their point grounds, copied after the patterns of Lille. The lace-manufacture of Devonshire extends along the sea-coast, and has its great centre in the vale of Honiton. The old ground was beautifully fine, made from Antwerp thread, which rose so much in value during the wars with France that the smugglers were able to get a hundred guineas the pound for it. It is to its sprigs that Honiton owes its chief reputation, these being made separately on the pillow, and, like those of Brussels, were at first worked in and afterward applied or sewed on the ground. A veil of this costly work would sometimes command a hundred guineas. The Honiton weavers still retain their celebrity, but the style is altered, and the fine



ground and delicate sprigs which made them famous have been replaced by the modern guipure.

It was through the patriotic efforts of Lady Arabella Denny, in the middle of the last century, that the art of lace-making was taught to the children of the Dublin



*Lace Curtain, by Messrs. Jacoby and Co., England.*

Workhouse; and, after the famine of 1846, lace-schools were extensively established throughout Ireland, which soon became a great producer of fine lace, the finest pillow and point laces of Europe being successfully imitated. Some of the Irish laces shown



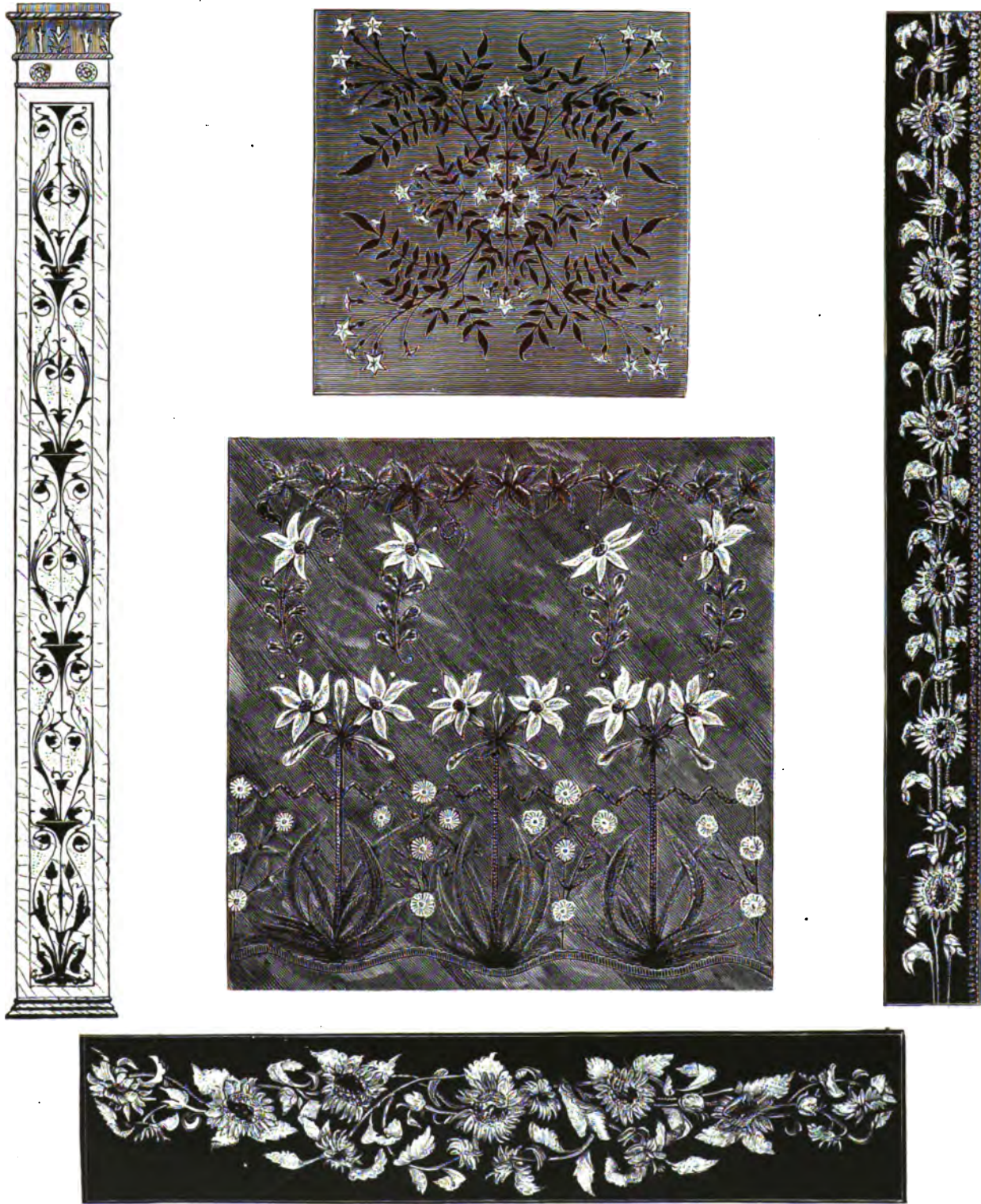
at Philadelphia were hardly inferior in beauty to their more celebrated rivals from the old centres of lace-making.

From the rich display of the famous Nottingham lace-weavers we present a design furnished to the late Exhibition by Messrs. Jacoby and Co., long established and celebrated as manufacturers. Our engraving represents a curtain of extraordinary beauty as a composition of flowers, leaves, and sprays, of the fern. It will be noticed that the design springs from the centre medallion, falling in graceful festoons of flowers toward the border, and binding the whole harmoniously together. The design combines elegance with grace of effect, and, as an example of the perfection to which the manufacture of these goods has been brought, is worthy of study. The manufacturers also exhibited some very fine specimens of toilet-laces, both drapery and border-work. They have received three medals from the International Exhibitions of England, France, and Austria.

Allied to lace-making is the art of embroidery. The display of embroideries from the Royal School of Needlework, at South Kensington, London, was very large and interesting, though but little of it would be available for use in the homes of America. The designs were most original, and were very skillfully executed. The various specimens exhibited were executed in several different materials, such as silk, cotton, and worsted. The first column-like pattern forms one of a piece of a set of decorations for the entire side of a room. It is embroidered in two colors, on a foundation of what is usually called satin-jean. The work is very handsomely carried out, and is after a design drawn by Mr. Walter Crane, of South Kensington. The strips of embroidery, on a dark ground, form the centre-piece or top and side pieces of the hangings for a doorway, and are similar to a set made in the school for the decoration of an apartment in Windsor Castle. The ground is of maroon velvet, the leaf-work of silk, and the flowers are wrought in worsted. The design was drawn by Mrs. Percy Wyndham. The two square designs are intended for screens. The flowers are embroidered in white silk, while the delicate leaf-work is of a pale gray-green shade. Embroidered hangings, in place of the old-fashioned tapestry, to which they have a certain kinship, are coming into wide use in England for room-decoration; and the effect can be readily imagined to be very rich and striking, specially for doorways and window-curtains. Being hand-made, and receiving the direct touch and feeling of the artist, they are capable of much higher artistic work than the machine-made hangings in common vogue. Executed to order, they may also embody the artistic purpose and feeling of the purchaser, and be made harmonious with the general unity of decoration in a room—a fact of no little importance in household decoration, when carried out on the best principles. We have something of a similar nature in common use in American homes of the wealthier order in the lambrequin, designed to ornament mantels, mirror-frames, etc. The time will never come, probably, when the old arras, or anything analogous, will be utilized to



decorate the whole sides of rooms, if for no other reason, on the score of cleanliness, so essential in modern notions of the fitness of things. But the applications of embroid-

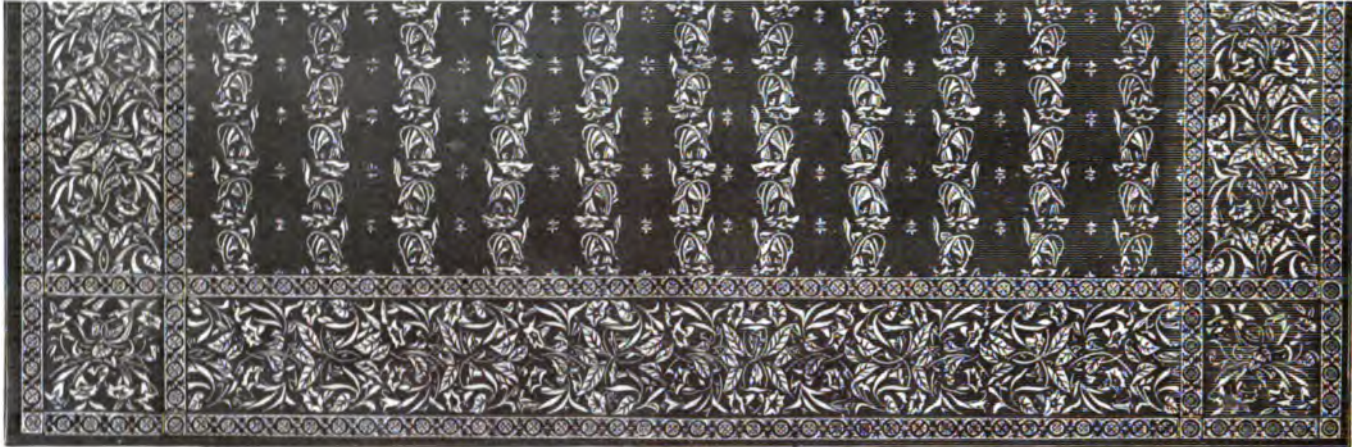


*English Designs in Embroidery.*

ered-work directed by judicious taste to the furtherance of household decoration are of sufficient variety and interest to warrant the study of the lovers of art at home. The Royal School of Needlework, of which we have been speaking, has, by its beautiful



products, attracted much attention in England, and created an active demand among those interested in household art. Many of the smaller objects, such as napkins and



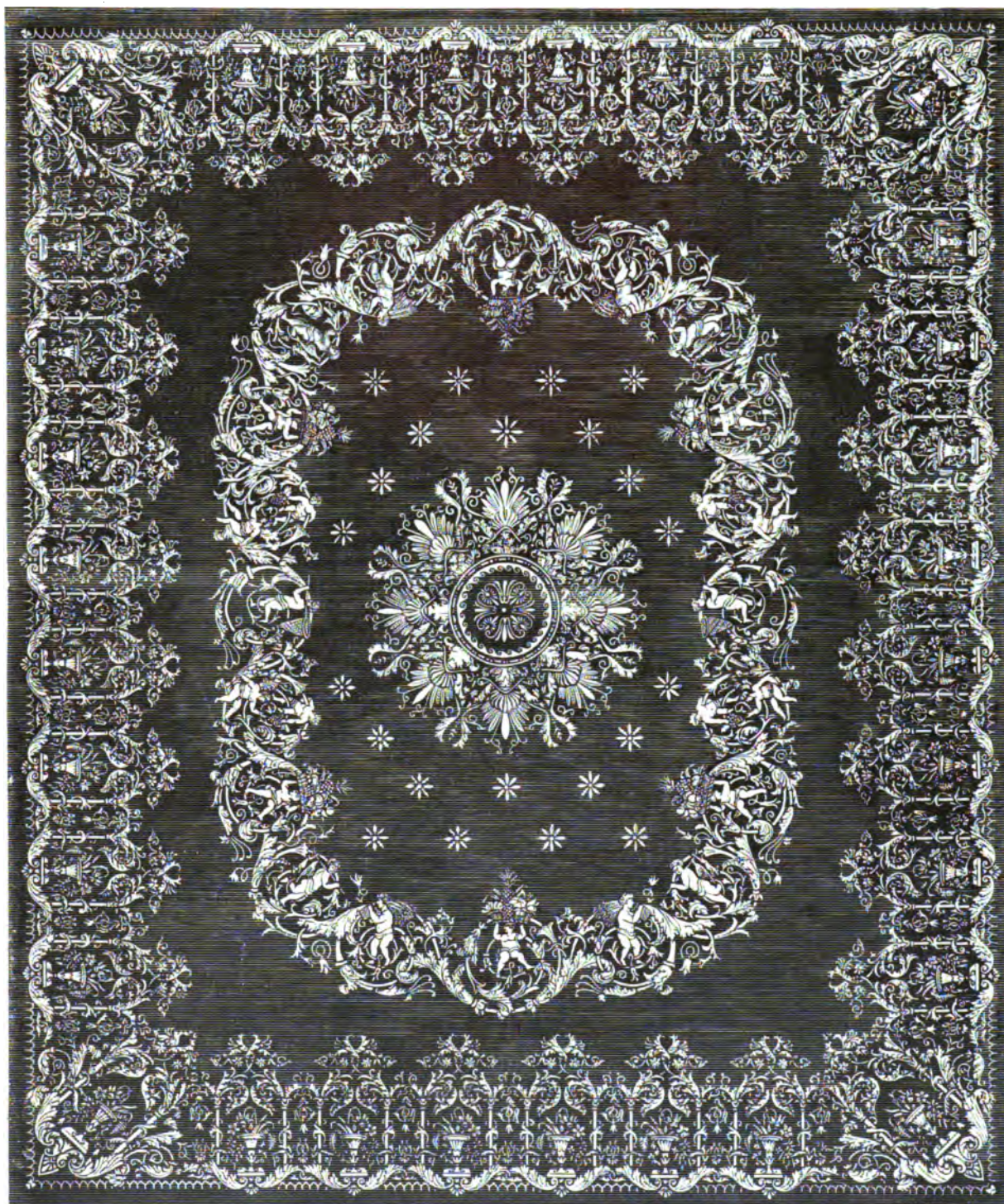
*Diaper Designs, by Messrs. Brown and Co., of Belfast.*

other articles, which were shown in the exhibit, might be made available in American homes; but in any case the display was worthy of the attention of all persons interested in knowing the artistic results possible in fine needlework. This school is under the patronage of her majesty the queen, and is very prosperous, bidding fair to create,



so to speak, a new branch of industry for English working-women, in which their art-tastes would find full scope.

Three illustrations of diaper designs in linen from the exhibit of Messrs. Brown and Co., of Belfast, show a line of textile fabrics for which Ireland has attained a world-



*Table Linen, by Messrs. Brown and Sons, Belfast.*

wide reputation. All of the designs are striking and judicious, the figures being, as they should be, conventional, and very pleasing to the eye. Linen, as a fabric for ornament-



al work, has advantages which the manufacturers of Great Britain have studied to good advantage, as the display at the late Exhibition fully proved. In the illustrations we give, some of the possibilities for beautiful decoration on linen are well indicated, though there were other specimens equally, if not more, tasteful in design.

The vast throngs of people who visited the late Exhibition of 1876 included to a larger extent than any previous World's Fair the middle and lower classes, in whom the culture of ideas of the beautiful may be presumed to be in a primitive condition. In this fact we find one of the most hopeful phases likely to characterize the results of the Exhibition. The impressions made through the senses are far more vigorous on those who may be called uncultured than such as come through other avenues of suggestion and information. It is certain that only the minority brought with them the keenly-trained faculties necessary to extract from such a splendid and bewildering display of the beautiful and useful its highest lessons. To this a wide and varied culture would be indispensable, as well as sharp observation. But it is not unreasonable to suppose that thousands should have carried away with them seeds of thought that will germinate and grow into larger views of life and work. Of course, the artisan, the farmer, and others of the working-classes of humanity (using this phrase in its lower rather than its higher meaning), would find each in his own specialties something irresistibly attractive. The agricultural and mechanical displays would be for such the features *par excellence* of the Exhibition. But even in the unconscious contact with the beauties of the fine and industrial arts there must have been influences which will have a strong leavening influence on the country. The constitution of the human mind makes it sensitive to many influences which it does not directly cognize. But beyond this class, again, there are thousands who have felt a sharp hunger for a culture denied by circumstances. For such a class, largely made up of women, the Exhibition was a special boon, as it gave new insights into the things which decorate and sweeten the things of everyday life. Many thousands of homes throughout the land will probably feel the influences of a finer taste and wider knowledge of the means by which average existence may be enlarged in its enjoyments. It is this aspect of the fair that has been glanced at more specially in the general drift of this collection of "Art-Gems," as shown in the study of representative examples of the world's industrial arts, displaying the myriads of applications in which the world has exercised its ingenuity in manufacturing things of "beauty made the bride of use."

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*Sloop Island.*

[SPECIMEN OF ILLUSTRATIONS IN PICTURESQUE AMERICA.]

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OR,

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"THE LOVERS' LEAP"—AT EARLY SUNRISE.

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STRATFORD CHURCH; AND SHAKESPEARE'S HOUSE AS IT WAS AND AS IT IS.

[SPECIMEN OF ILLUSTRATIONS IN PICTURESQUE EUROPE.]





*Tiles, from Staffordshire, England.*

[SPECIMEN OF ILLUSTRATIONS IN THE ART JOURNAL.]

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**E.** WOOD PERRY, N.A., was born in Boston in 1831, and at an early age showed a decided taste for Art. Not having the means to pursue his Art-studies, when in his seventeenth year he procured a situation in a commission-house in New Orleans

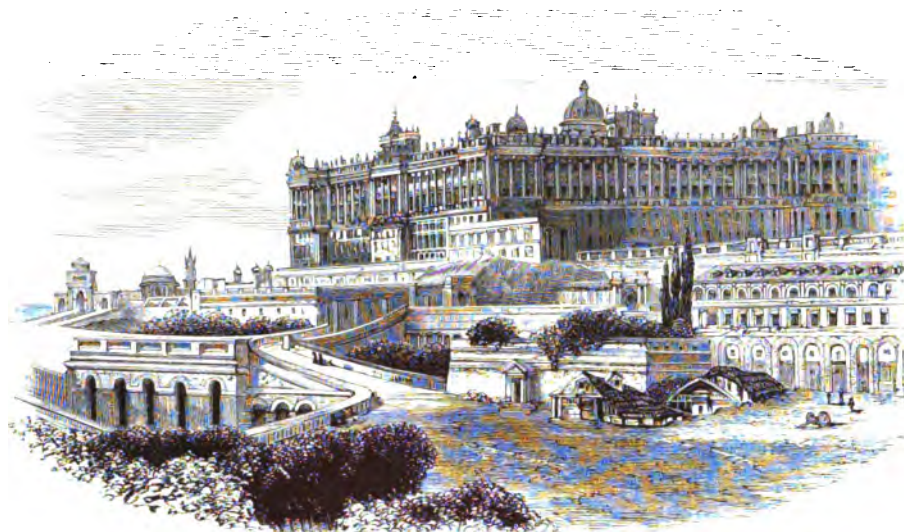
for the purpose of earning a sum sufficient to gratify his desires. Young Perry remained in New Orleans until 1852, when his savings amounted to \$1,100. This sum appeared to him like a large fortune, and sufficient, he thought, to obtain for him a thorough



*The Old Story.*

Art-education. He started for Europe at once, and, after visiting London and Paris, finally settled in Düsseldorf, where the late Emanuel Leutze, N.A., was then living. Acting under Mr. Leutze's advice, Mr. Perry did not enter the Academy, but began his studies

under his direction. He remained in Düsseldorf about two years and a half, after which he returned to Paris and entered the studio of Couture. He stayed in Paris one year; then went to Rome, where he remained a few months only, and thence to Venice.



*The Palace, Madrid.*

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